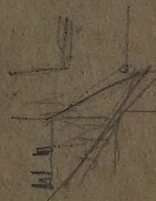


THE
BULLETIN
OF THE
BEAUX-ARTS
INSTITUTE
OF
DESIGN
JUNE

1931

JUN 1931



BEAUX-ARTS INSTITUTE OF DESIGN

Incorporated 1916, under the Regents of the University of the State of New York

304, EAST 44th STREET, NEW YORK, N. Y.

BOARD OF TRUSTEES

Chairman, BENJAMIN WISTAR MORRIS, WM. ADAMS DELANO, HENRY R. SEDGWICK, EDWARD S. HEWITT,
RAYMOND M. HOOD, WHITNEY WARREN, PHILIP L. GOODWIN, CLINTON MACKENZIE, PHILIP A. CUSACHS

DIRECTOR OF THE INSTITUTE

WHITNEY WARREN

SECRETARY AND TREASURER

HENRY R. SEDGWICK

DIRECTORS OF THE DEPARTMENTS

Architecture, PHILIP ALLAIN CUSACHS; Sculpture, EDWARD MCCARTAN

Mural Painting, J. MONROE HEWLETT

Director, Classes in Architectural Ornament

CHARLES G. PETERS

Executive Secretary, Department of Sculpture

FRED. B. CLARKE

COMMITTEE ON EDUCATION, SOCIETY OF BEAUX-ARTS ARCHITECTS
AND COMMITTEE ON ARCHITECTURAL DESIGN, BEAUX-ARTS INSTITUTE OF DESIGN

PHILIP ALLAIN CUSACHS, *Chairman*

Vice Chairmen

THEODORE E. BLAKE

H. OOTHOUT MILLIKEN

CARL LANDEFELD

R. D. STOTT

ROBERT P. BELLOWS

HARVEY WILEY CORBETT

JOSEPH H. FREEDLANDER

ARTHUR LOOMIS HARMON

EDWARD S. HEWITT

RAYMOND M. HOOD

CLARENCE C. ZANTZINGER

ELY JACQUES KAHN

HENRY RICHARDSON SHEPLEY

RALPH T. WALKER

JOHN W. AMES, JR.

W. POPE BARNEY

ARCHIBALD M. BROWN

BANCEL LA FARGE

CLINTON MACKENZIE

ALEXANDER P. MORGAN

GEORGE N. PAULY

ELDRIDGE SNYDER

WM. HAMILTON RUSSELL

WM. E. SHEPHERD, JR.

HOBART B. UPJOHN

LEONARD B. WAMNES

COMMITTEE ON THE PARIS PRIZE, SOCIETY OF BEAUX-ARTS ARCHITECTS

JOSEPH H. FREEDLANDER, *Chairman*

HARVEY WILEY CORBETT

PHILIP ALLAIN CUSACHS

CLARENCE C. ZANTZINGER

CHESTER H. ALDRICH

Contents

OFFICIAL NOTIFICATION OF AWARDS	3-7
DEPARTMENT OF ARCHITECTURE.....	<i>Judgment of March 31, 1931</i>
DEPARTMENT OF ARCHITECTURE.....	<i>Judgment of April 7, 1931</i>
DEPARTMENT OF SCULPTURE.....	<i>Judgment of April 13, 1931</i>
DEPARTMENT OF MURAL PAINTING.....	<i>Judgment of April 14, 1931</i>
CRITIQUE	2-3
CLASS "A" & "B" ARCHAEOLOGY IV PROJET, By Charles Collens	
INTERIOR DESIGN IV, By Henry F. Bultitude	
CLASS "A" IV PROJET, By Edward S. Hewitt	
ANNOUNCEMENT	7
ILLUSTRATIONS:	
CLASS "A" IV PROJET—"A Private Banking House"	8-18
INTERIOR DESIGN IV—"A Breakfast Room in a Country House"	18-21
CLASS "A" & "B" ARCHAEOLOGY IV PROJET—"A Fleche"	22-23
DEPARTMENT OF MURAL PAINTING	
PROGRAM VI—"Decoration of a Baptistry in a Christian Church"	24-29
DEPARTMENT OF SCULPTURE	
ARCHITECTURAL ORNAMENT—"Gothic Style"	21, 30, 32
ARCHITECTURAL ORNAMENT—"English Style"	30-31
ARCHITECTURAL ORNAMENT—"Romanesque Style"	31
ARCHITECTURAL ORNAMENT—"Italian Renaissance Style"	31

The BULLETIN of the BEAUX-ARTS INSTITUTE of DESIGN is published monthly by the BEAUX-ARTS INSTITUTE of DESIGN, 304 East 44th Street, New York, N. Y. Editorial Offices and Business Management are at the same address. Subscription Price by the school year, to students registering in the B.A.I.D. courses, \$2.50; to Public and School Libraries, \$2.00; to all

others, \$3.00 in the United States, Colonies, Canada and Mexico; single copies, 35 cents.

Subscribers should give notice of change of address three weeks in advance. Address all correspondence relative to the BULLETIN to the BEAUX-ARTS INSTITUTE of DESIGN.

Printed by the BLANCHARD PRESS, INC., New York.

Entered as second-class matter December 23, 1924, at the Post Office at New York, N. Y., under the Act of March 3, 1879

The following discussions of the Judgments are presented as unofficial opinions by a member of the Jury especially delegated for this purpose. Although the Committee on Education hopes that these informal discussions will prove of value to the students, they cannot be interpreted as the collective opinion of the Jury.

CLASS "A" & "B" ARCHAEOLOGY IV PROJET "A FLECHE"

A large number of well-rendered and very interesting solutions of the problem were presented. The Jury laid stress upon the following points:

1. The fleche should have the outline and proportions which would definitely indicate its character. A number of drawings were received which gave the effect of a pointed tower rather than a delicate structure at the crossing of the church ridges, upheld by wooden trusses only.
2. A number of rendus were so detailed as to give the impression that the fleche was constructed of masonry, and not lead or slate, covering a wood frame.
3. A third consideration dealt with the important feature that the base and tracery work of the lower part of the fleche should be so proportioned and of such a character as to give every appearance of properly supporting the solid spire above.
4. It was further felt that the problem had not been as well met where the top of the solid base of the fleche coincided with the top of the ridge.
5. Consideration was given to the fact that this fleche should be designed for the crossing of "an important cathedral." Several of the rendus, while interesting in themselves and well designed, were characteristic only of an ordinary church and failed to have the scale requisite for a feature of the importance required by the program.

The drawings for which Second Medals were awarded show an absence of the above criticisms, and preserved the qualifications requisite to the solution of this problem.

CHARLES COLLENS, Boston, Mass.

INTERIOR DESIGN IV

"A BREAKFAST ROOM IN A COUNTRY HOUSE"

The recent problem of a design for a Breakfast Room brought forth many phases of design the rendering of which, in some cases, was excellent.

The Jury felt, however, that the object of the room was lost sight of. Possibly this was occasioned to some extent by the size, which was unnecessarily large.

The problem called for an informal type of room, whereas a number were the reverse of this, some even being baronial in type, and others so complex with ornament that they would be impossible to live in.

Many considered the decoration on the walls sufficient indication of a Breakfast Room; the details of architecture and the furniture being wholly neglected. With few exceptions, the furniture design was invariably poor. Only those with modernistic tendency seeming to have studied the furniture in connection with its background.

HENRY F. BULTITUDE, New York, N. Y.

CLASS "A" IV PROJET

"A PRIVATE BANKING HOUSE"

The fourth Class "A" projet of the year presented a problem in plan and general mass. The Jury set to work at four o'clock in the afternoon and finished at about 12:30 A. M. There were four separate Juries at work, each reviewing the work of one of the others. Before starting there was considerable discussion about the essential points of the program. Some of this discussion seemed to be outside of the problem in hand, but the Jury came back to the general requirements of the program in its awards.

For the purpose of this discussion, it seemed to me that the Jury summed up the essential points of the program, as follows:

The problem was one of a private bank as against the problem of a public bank. This distinction seemed to be important to the Jury and was further emphasized later by the patrons at the dinner discussion. The program required a building with spaciousness, dignity and ease of circulation, with the principal entrance on front, and service entrance and private entrance for the partners. The elements included:

A. A *Public Space* centrally disposed, with clerical facilities surrounding it, and the clerical space well lighted.

B. *Officers' Space* accessible to the public, which the Jury thought should be accessible to the clerical space.

C. The *Partners' Space* quite separate from the public, with a conference room conveniently placed.

D. *Stairs* to future extension building, which the Jury thought should be accessible directly from the public space.

E. Good *Vertical Transportation* to the top floor, taking into consideration the necessity for private access for the partners to their private rooms, as well as access to these rooms from the public space for individuals coming to the bank by appointment.

F. The partners' private offices and dining room on the top floor, which the Jury thought should be ample and well lighted.

G. The vault was not required to be shown on the main floor, this was optional with the competitor.

There was much discussion as to the desirability of relation of the parts, such as the importance of the officers being near the clerical force, and the question of whether or not the officers should be near the partners, which latter consideration was not required by the program. The Jury attempted, however, to make their award on the program as stated, and to suppress as far as possible any personal opinions on banking practice not expressed in the program.

There were 458 projets, and in general it seemed that the students had a great deal of difficulty in meeting the essential points of the problem in a direct and straightforward simple way. They seemed obliged to resort to stairs, mezzanines, galleries and tricks in general to solve the problem; all of which seemed to the Jury to be unnecessary.

Both Waldorf's and Schnitmann's projets met the requirements in a simple and straightforward manner. They both had good vertical circulation at the entrance; with officers accessible to the public, near the entrance and adjacent to the clerical force, which in turn surrounded the public space;—the partners and conference room cut off from the public;—the stairs to the future addition on axis in the public space. Both buildings were simple in mass, and as shown by the isometric would look well from all sides of the open space allotted to the building. Both of these have spaciousness, dignity and ease of circulation. The top floor in both gave ample, well-lighted space for the partners with good vertical circulation to reach them. In addition both had the character of a private bank.

Ovodon's solution had the advantage that the officers were nearer the partners, but in this solution the officers' space was necessarily not so well lighted. The vertical circulation was far from the principal entrance. The elevation was good, but some thought that the break formed by the back portion would not count in direct elevation, and preferred the simple mass of Waldorf and Schnitmann. While his entrance was criticized as too small, others thought the entrances, of the first two projets discussed, were too large. Access for the public to the future building was not clear on this plan.

In Nelson's solution the officers were placed near the partners. Stairs to the future building, however, were not directly accessible to the public. The elevation was considered to be in good character, but unnecessarily complicated in general mass. This plan necessitated the division of the partners, placing them on two floors instead of on the top floor as required. This was considered a serious defect.

Dewey's solution with the vault on axis seemed to the Jury to be more the problem of a public bank than a private one, and the vault itself complicated the access from the public space to the future building. Brooke's solution was similar but solved his access to the future building in a better manner and gave better partners' space, with, however, a dark conference room.

The problem was an excellent one to make men think. Sir Joshua Reynolds said that there were no lengths to which a man would go to avoid the painful business of thinking. My advice is that it would be most beneficial to do a little more of that painful business.

EDWARD S. HEWITT, New York, N. Y.

OFFICIAL NOTIFICATION OF AWARDS

Judgment of March 31, 1931

DEPARTMENT OF ARCHITECTURE
CLASS "A" & "B" ARCHAEOLOGY IV PROJET
"A FLECHE"

In the middle ages the master builders displayed remarkable skill in designing and constructing the pointed coverings of towers and belfries, which were generally built of wood and covered with lead or slate. All of these forms are generally known by the word fleche which, literally translated, means an arrow.

It is assumed in the present problem that an important cathedral situated in France and completed in the 13th or 14th century has been ravaged by fire to such an extent that the entire fleche and a large portion of the carpentry of the roof have been destroyed. Documentary evidence, however, shows that the fleche was situated at the intersection of the nave with the transepts, and that it was somewhere between 100 and 150 feet high measured from the main ridge to the summit and not greater than 24 feet square at the base.

In making the restoration drawings, care must be taken to design the carpentry work in such a way as to bring the load down on the four masonry piers of the crossing. This will require diagonal trusses located in the valleys of the roof intersection, and braced in such a manner as to eliminate all movement from wind pressure or other causes.

The external form of the fleche, which will naturally be derived from the arrangement of its structural elements, is of capital importance because of the fact that its contours will be silhouetted against the sky. In order to enhance its architectural effect, the mediaeval builders frequently embellished the structure with openings at various levels, by the adding of crockets, pinnacles, and sculptured decoration in embossed lead work, and finally by painting and gilding. The degree of elaboration should harmonize with the type of edifice to which it belongs.

JURY OF AWARDS: Charles Collens, Charles Z. Klauder, Henry C. Pelton, William E. Shepherd, Jr.
NUMBER OF DRAWINGS SUBMITTED: 79.

AWARDS

ATELIER ADAMS-NELSON:

NO AWARD: 1.

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

MENTION: J. E. Monroe, R. B. Coltrin, C. R. Conway, G. W. Alexander, W. M. Collier, Jr., A. G. McKain.

NO AWARD: 9.

ARMOUR INSTITUTE OF TECHNOLOGY:

MENTION: G. W. McKenna, Jr.

BOSTON ARCHITECTURAL CLUB:

FIRST MENTION: N. N. Culin.

CARNEGIE INSTITUTE OF TECHNOLOGY:

MENTION: N. B. Gross.

COLUMBIA UNIVERSITY:

MENTION: S. L. Nerdrum, L. M. Patten.

NO AWARD: 1.

GEORGE WASHINGTON UNIVERSITY:

MENTION: H. W. Armstrong.

NO AWARD: 3.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: H. W. Phillips.

NO AWARD: 1.

ATELIER HIRONS:

MENTION: N. J. Sapienza.

HORS CONCOURS: W. N. Mills.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE:

NO AWARD: 2.

ATELIER LICHT:

MENTION: J. M. Shelley.

ATELIER MORGAN:

MENTION: F. E. Kotzian.

NEW YORK UNIVERSITY:

FIRST MENTION: N. J. Ruzza.

MENTION: A. V. Rheume, G. J. Hirsch, A. Cassens.

NO AWARD: 3.

HORS CONCOURS: S. Heller, R. K. Zimmerly.

SAN FRANCISCO ARCHITECTURAL CLUB:

NO AWARD: 1.

THUMB TACK CLUB OF DETROIT:

MENTION: J. T. Mitchell.

UNIVERSITY OF ILLINOIS:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

MENTION: R. Bisceglia, L. R. Chreist, P. Flanagan, J. Hinkle, C. Hyland, L. J. Stitt, E. J. Weiczorek.

NO AWARD: 6.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: J. G. Armstrong, W. T. Jones.

MENTION: C. H. Marsh, M. H. Patterson, M. Sherman, J. C. Stevens, B. J. Clark.

NO AWARD: 1.

UNIVERSITY OF VIRGINIA:

FIRST MENTION: J. J. Chapman, V. G. Irwin, J. M. Woodside.

MENTION: D. F. Stoddard.

YALE UNIVERSITY:

SECOND MEDAL: W. Van E. Sprinkle, J. Timpson.

NO AWARD: 1.

UNAFFILIATED:

LOS ANGELES, CALIF.:

NO AWARD: 1.

NEW YORK, N. Y.:

MENTION: R. E. Aarino.

NO AWARD: 1.

TRENTON, N. J.:

MENTION: N. R. Stull.

WESTFIELD, MASS.:

NO AWARD: 1.

INTERIOR DESIGN IV

"A BREAKFAST ROOM IN A COUNTRY HOUSE"

On the easterly end of a residence under construction, a room thirty feet long north and south, and twenty feet wide east and west, with a twelve foot ceiling height has been set aside to be developed as a breakfast room. There are three tall windows in the east wall which provide ample light for the entire room. The remaining three walls contain in all four doors—one adjoining the easterly corner of the north wall, one in the easterly corner of the south wall, and two in the west wall—one near the north and one near the south end. In the center of the west wall is a log burning fireplace.

The furniture which should preferably be of a type not associated with formal dining rooms, consists of a large table, several chairs, a sideboard and two serving tables.

The problem presented is, therefore, the decorative treatment of the walls, floors and ceiling of this space as also its furnishings.

JURY OF AWARDS: Henry F. Bultitude, Miss Rose Cummings, B. Russell Herts, H. Oothout Milliken, Giles Whiting.

NUMBER OF DRAWINGS SUBMITTED: 53.

AWARDS

BEACON HILL SCHOOL OF DESIGN:

HALF MENTION: A. Goddard.

CHARCOAL CLUB ATELIER:

FIRST MENTION: J. J. Kennedy.

CLEVELAND SCHOOL OF ARCHITECTURE, W. R. U.:

HALF MENTION: J. B. McGuire.

COLUMBIA UNIVERSITY:

HALF MENTION: A. B. Dow.

GEORGE WASHINGTON UNIVERSITY:

MENTION: B. T. Simmons.

GEORGIA SCHOOL OF TECHNOLOGY:

HALF MENTION: W. K. Caler.

NO AWARD: 1.

ATELIER GOODMAN:

FIRST MENTION: E. L. DuPree, Jr.

KANSAS CITY ARCHITECTURAL LEAGUE:

NO AWARD: 1.

KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:

HALF MENTION: R. I. Lockard.

ATELIER MORGAN:

HALF MENTION: C. E. Charbonneau.

NEW YORK SCHOOL OF INTERIOR DECORATION:

HALF MENTION: R. Berry, H. Mercier, E. G.

Myles, L. McCormick, G. Sinclair, M. Zadeikis.

NEW YORK UNIVERSITY:

MENTION: V. Gusar.

HALF MENTION: E. C. Weeks.

NO AWARD: 2.

OHIO STATE UNIVERSITY:

MENTION: T. Brooks.

HALF MENTION: F. J. Pichler, G. L. Roberts, H. H.

Smith, R. L. Ulrich, L. M. Yost, J. W. Severinghaus.

NO AWARD: 2.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

MENTION: R. T. Lovelady.

NO AWARD: 1.

THE SCHOOL OF FINE ARTS, BOSTON:

MENTION: D. Bridges, F. Mitchell.

HALF MENTION: L. Sabine, E. Germain, V. Winn.

NO AWARD: 2.

"T" SQUARE CLUB OF PHILADELPHIA:

FIRST MENTION: G. Palm, Jr., M. J. Zardus.

UNIVERSITY OF ILLINOIS:

NO AWARD: 1.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

FIRST MENTION: J. G. Armstrong.

HALF MENTION: A. B. Pierce, C. F. Pitts.

NO AWARD: 1.

UNIVERSITY OF SOUTHERN CALIFORNIA:

MENTION: I. Good, D. Holt, B. Talbert, E. Zsigmondovics.

HALF MENTION: L. E. Ballou.

UNIVERSITY OF VIRGINIA:

MENTION: W. T. Munford.

UNAFFILIATED:

MONTCLAIR, N. J.:

FIRST MENTION: H. C. Stoddard.

Judgment of April 7, 1931

DEPARTMENT OF ARCHITECTURE

CLASS "A" IV PROJET

WHITNEY WARREN FONTAINEBLEAU
SCHOLARSHIPS

Two scholarships of \$500 each, to the Fontainebleau School of Fine Arts, will be awarded for the best designs submitted for this program. To be eligible for these scholarships, the students must be citizens of the United States (a condition fixed by the Regulations of the French Government for the Fontainebleau School), and must be registered in Class "A". Drawings must be signed in ink as usual, with the additional statement, "I am a citizen of the United States", by any student competing for the two scholarships. Submitting a design so signed constitutes an agreement to all the conditions contained in the announcement of these scholarships. The winners must provide within ten days evidence of their citizenship.

"A PRIVATE BANKING HOUSE"

In the development of modern Finance, the Private Bank has become of enormous value and importance to the Business and Government of the Nations of the World. This usefulness is based on the absolute integrity and good faith of long established houses, who by their powerful influence thus earned, are able, privately and without submission of preliminary discussions to large and unwieldly Boards of Directors and to Legislators and Politicians, to arrange for the financing of projects of National and International importance, avoiding the fatal aspects of preliminaries with business interests too self-seeking, or with Political Demagogues. This power remains only so long as it is not abused.

THE PROBLEM

A Private Banking House of the first rank in world influence has outgrown its quarters and for its future needs has purchased suitable properties.

THE SITE: The site is the terminal of the axis of an Avenue (referred to as Avenue "A") and is 125 feet wide (on the axis) by 225 feet deep, rectangular in shape and level. An Avenue of secondary importance (referred to herein as Avenue "B") 100 feet wide, crosses the end of Avenue "A" at right angles. The front property line of The Site sets back 25 feet from Avenue "B". On either side of The Site are streets 100 feet wide and directly across the rear is a transverse street 75 feet wide. Directly back of this street, another block has been purchased (referred to herein as The Expansion Site), of the same size and shape as The Site.

The Site is symmetrically flanked on either side and beyond the 100-foot streets, by two handsome low buildings facing Avenue "B" not larger than 5,000 sq. ft. in area each, and set on plots reasonably generous in size, no portions of their fronts extending beyond the front of the Bank Site. The given widths of Avenues and Streets include sidewalks.

THE BUILDING: The Building shall not exceed an area greater than 12,000 sq. ft., nor five (5) stories in height. There shall be but one principal or public entrance centered on Avenue "A", but in addition there must be provided an adequate service entrance and an unobtrusive private entrance for the Partners. Certain subordinate employees may have entrance facilities in connection with the service entrance.

FIRST FLOOR: The Banking Room, not too much above the street level, shall be well lighted and adequate in height, and planned for a treatment of imposing dignity, but in no sense theatrical or ostentatious. The Public Space shall be centrally disposed with the customary clerical facilities surrounding the same. Certain important Officers shall have space, easily accessible to the Public, but the Partners' Space, adequate for fifteen (15) desks, shall be separated from the general public, either by a screen or by permanent partitions. In addition to this large space, an important Meeting or Conference Room shall be provided, all with convenient anteroom, coat and toilet facilities. These larger elements may be contained within screens or solid partitions. The Island or Peninsular arrangement of clerical space and bank screen is not desirable in this case.

A large Vault of two or more levels may have one of its levels on this floor, the other levels, of course, to be below. No safe deposit service is required. The clerical working spaces along the side walls should not greatly exceed 20 feet in depth, that in the rear shall be considerably greater.

Adequate vertical transportation shall be provided, occurring at convenient locations, extending from Basement to the top floor for three major purposes, namely, The Public, The Partners, The Clerical forces and service, with an important stairway from the First Floor to the Basement, through which in the future, suitable communication will be provided to the building which shall be erected later on The Expansion Site.

THE TOP FLOOR: The Top Floor shall be arranged for the use of the Partners and more important Patrons, and shall contain a private office for each of the fourteen (14) Partners with small adjacent Secretary's office and toilet; a suite for the Senior Partner and a number of Conference rooms, also a few small private lunch rooms and a fine large dining room with the necessary services.

INTERMEDIATE FLOORS: The Intermediate Floors, which are not the subject of study under this Programme, will care for clerical forces and all activities connected therewith, and provision may be made, if desirable, for a Roof Garden.

Spaciousness, dignity and ease of circulation are of the highest importance.

JURY OF AWARDS: John W. Ames, Jr., George H. Bickley, William L. Bottomley, Archibald M. Brown, Arthur F. Deam, Ethan Allen Dennison, Frank C. Farley, Joseph H. Freedlander, Leon N. Gillette, John Theodore Hanemann, Edward S. Hewitt, Alfred Hopkins, Ely Jacques Kahn, L. Bancel La Farge, Andre Leconte, Julian Clarence Levi, Electus D. Litchfield, H. Oothout Milliken, Samuel R. Moore, Alexander P. Morgan, Frederico Nariscal, Robert O'Connor, Ronald Hoyt Pearce, James Otis Post, Peter Schladermundt, Eldredge Snyder, R. D. Stott, Seth Talcott,

Ivar Tengbom, Ralph T. Walker, Leonard B. Wamnes, C. C. Zantzinger.

NUMBER OF DRAWINGS SUBMITTED: 458.

AWARDS

ATELIER ADAMS-NELSON:

SECOND MEDAL: B. L. Smith.

MENTION: A. W. Charvat, R. C. Kendall, T. J. Mulig.

HALF MENTION: A. Bohre.

NO AWARD: 4.

HORS CONCOURS: R. F. Weber.

ALABAMA POLYTECHNIC INSTITUTE:

HALF MENTION: J. T. Dix, K. R. Giddens.

NO AWARD: 2.

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: A. J. DeLong, E. J. Minx, E. B. Stahm.

NO AWARD: 9.

HORS CONCOURS: R. G. Bergquist, J. Guthman, N. R. Rosen, C. M. Schock, H. Schlagel, S. Kupperman.

BOSTON ARCHITECTURAL CLUB:

HALF MENTION: J. DiStefano.

NO AWARD: 3.

BROOKLYN AFFILIATE ATELIER:

NO AWARD: 2.

CARNEGIE INSTITUTE OF TECHNOLOGY:

SECOND MEDAL: C. A. Stoody.

MENTION: H. C. Ahnfeldt, M. C. Celli, J. J. Cravotta, A. C. Frank, M. J. Gianni, R. W. James, C. L. Maynard, J. A. Mitchell, J. M. Pinney, D. K. Ritchey, G. H. Sherwood, S. J. Tauriello, H. A. Todd, L. M. Worley.

HALF MENTION: L. B. Burney, G. L. Dunn, K. F. Johnson, J. F. Kelley, C. J. Kissling, E. A. Lundberg, J. R. McKeever, H. E. Miller, J. K. Myers, J. C. Sickler, J. F. Smith, C. F. Steiner, C. H. Stott, F. W. Swem, D. J. Valentine, A. E. Vitaro, S. Wein, W. Worland, S. E. Zions.

NO AWARD: 10.

HORS CONCOURS: A. Armour, E. Bupp, R. H. Johnson, W. A. Milliron, A. F. Sidells, T. S. Montgomery.

CATHOLIC UNIVERSITY OF AMERICA:

HALF MENTION: T. Holsopple.

NO AWARD: 5.

HORS CONCOURS: G. L. Dinges.

CHARCOAL CLUB ATELIER:

HALF MENTION: J. J. Kennedy.

CLEVELAND SCHOOL OF ARCHITECTURE W.R.U.:

MENTION: J. Jamieson, J. S. Ott.

HALF MENTION: A. J. Farinacci, D. J. Patacca, A. S. Simon, W. B. West.

NO AWARD: 3.

COLUMBIA UNIVERSITY:

FIRST MEDAL: N. N. Ovodow (First Alternate).

SECOND MEDAL: T. R. Nelson (Second Alternate).

H. E. Bahr, A. N. Boell, A. B. Dow, O. Grossi, C. F. Gunther, H. L. Kamphoefner.

MENTION: D. J. Best, G. Brown, E. C. Fischer, C. M. Hepburn, D. S. King, R. Leff, W. M. MacPherson, L. McMinn, S. Nerdrum, E. Ras-kin, H. R. Robinson, H. Roshovsky, M. R. Salo, J. Sasso, E. M. Soniat, R. T. Stapf, F. W. Wall.

HALF MENTION: I. K. Ames, P. W. Benedict, D. Campanella, G. H. Cooley, E. J. DiRienzo, V. Furno, W. R. Huntington, E. Kanarik, F. W.

- Landsiedel, N. R. Lindheim, M. Love, H. V. Pope, M. Roshovsky, A. Stockman, C. B. White, W. B. Wiener.
 NO AWARD: 5.
 CORNELL UNIVERSITY:
 MENTION: J. S. Townsend.
 HALF MENTION: G. I. Bottcher, J. A. Boyce, L. Levine.
 NO AWARD: 2.
 ATELIER DAVOLL:
 NO AWARD: 1.
 ATELIER DENVER:
 NO AWARD: 1.
 ATELIER DES NOCEURS:
 NO AWARD: 1.
 GEORGE WASHINGTON UNIVERSITY:
 HORS CONCOURS: D. W. Hutchinson, M. A. Rader, W. E. Sisson, E. Weihe.
 GEORGIA SCHOOL OF TECHNOLOGY:
 MENTION: G. D. Barrett, J. P. Crawford, H. G. Law.
 HALF MENTION: A. L. Haskins, Jr., E. V. Wolfe.
 NO AWARD: 4.
 HORS CONCOURS: H. T. Coley.
 ATELIER GOODMAN:
 HORS CONCOURS: L. Pangaro, J. J. Roberto, M. R. Fischer, J. Trich.
 HARVARD UNIVERSITY:
 MENTION: W. D. Merrill, H. A. Griffith, Jr., H. R. Wood.
 HALF MENTION: M. J. Ciampi, A. Deimel, B. W. Friedel, F. R. vonGrossmann, G. S. Nichols, F. P. Parris, A. A. Thompson.
 NO AWARD: 3.
 ATELIER HIRONS:
 MENTION: R. D. MacKinnon, Jr.
 HALF MENTION: F. J. Ferrucci, A. W. Mather.
 NO AWARD: 1.
 IOWA STATE COLLEGE:
 NO AWARD: 3.
 JOHN HUNTINGTON POLYTECHNIC INSTITUTE:
 MENTION: D. G. Smith.
 HALF MENTION: O. Mankki.
 NO AWARD: 2.
 KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:
 HALF MENTION: H. T. Blanchard, C. A. Rinard.
 NO AWARD: 2.
 HORS CONCOURS: R. S. Walker, E. R. Wallerstedt.
 ATELIER LICHT:
 HALF MENTION: J. Stenken, A. Santomassino.
 HORS CONCOURS: J. E. Trudeau.
 MARYLAND INSTITUTE ATELIER:
 HALF MENTION: C. C. G. Sack, Jr.
 MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
 MENTION: R. H. Burkhard, C. J. Chamales, W. S. Hertzka, W. J. Jensen, L. C. Page, J. L. Reid, M. R. Swicegood.
 HALF MENTION: T. L. Hansen, H. E. Jessen, T. F. Litaker, F. A. Pawley, A. Riskin, G. F. Schatz, H. F. Tonsing, W. Walden, N. Juran.
 NO AWARD: 4.
 ATELIER MORGAN:
 FIRST MEDAL, FONTAINEBLEAU PRIZE: A. Waldorf, W. Schnitman.
 SECOND MEDAL: R. H. Granelli (Third Alternate).
 NEW YORK UNIVERSITY:
 MENTION: J. J. Fish.
 HALF MENTION: M. M. Glass, G. T. Hirsh, G. Salerni, R. K. Zimmerly.
 NO AWARD: 7.
 HORS CONCOURS: T. R. Feinberg, R. Mitre.
 OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
 HALF MENTION: F. Hyatt, J. Wright.
 NO AWARD: 7.
 PASADENA ARCHITECTURAL CLUB:
 HALF MENTION: R. Connor.
 PENNSYLVANIA STATE COLLEGE:
 NO AWARD: 9.
 HORS CONCOURS: N. E. Bauzenberger.
 PRINCETON UNIVERSITY:
 SECOND MEDAL: C. K. Agle.
 MENTION: D. Dodge, C. E. Hewitt, M. W. Jacobus, Jr., R. A. Ruge, L. W. Smith, Jr.
 HALF MENTION: G. O. Bailey, V. K. Mangold, J. M. Simpson.
 NO AWARD: 1.
 HORS CONCOURS: W. McMillan.
 SAN FRANCISCO ARCHITECTURAL CLUB:
 HALF MENTION: H. D. Kensit, J. D. Young.
 NO AWARD: 2.
 ATELIER SKIDMORE-OWINGS:
 HORS CONCOURS: R. S. Cook.
 SYRACUSE UNIVERSITY:
 NO AWARD: 1.
 "T" SQUARE CLUB OF PHILADELPHIA:
 NO AWARD: 4.
 UNIVERSITY OF CINCINNATI:
 MENTION: R. B. Schildknecht, A. C. Sanford.
 UNIVERSITY OF ILLINOIS:
 MENTION: A. Bassin, A. S. Davis, R. Goldsborough, W. F. Keck, A. P. Klasing, C. I. Luckman, K. N. Lind, D. B. Lindsay, F. Reed, R. N. Sheley.
 HALF MENTION: M. H. Braun, W. A. Ganster, A. E. Grellinger, D. R. Laidig, H. C. Vagtborg, P. M. Wilcox, S. E. Whalley.
 NO AWARD: 4.
 HORS CONCOURS: R. O. Deeter, I. G. Herwig, M. R. Horwitz.
 UNIVERSITY OF MIAMI:
 NO AWARD: 3.
 UNIVERSITY OF NOTRE DAME:
 NO AWARD: 6.
 UNIVERSITY OF PENNSYLVANIA:
 MENTION: P. H. Beidler, J. M. Blew, B. M. Cowperthwaite, F. M. Creighton, L. G. Greene, N. Kertzman, H. D. Mirick, N. T. Montgomery, J. H. Pintof, T. Proskouriakoff, H. W. Sander, D. Schwartzman.
 HALF MENTION: P. Battistelli, G. W. Black, C. L. Carroll, A. F. Catrambone, R. E. Dement, J. S. Detlie, J. K. Dukehart, D. J. Dupuis, C. L. Feiss, J. E. Gilder, P. R. Hunter, P. E. Jansson, T. H. Johnston, J. R. Kelly, D. S. Lansing, C. Lenz, J. W. MacGuire, M. S. Markowitz, L. J. Matych, A. W. Mickel, J. E. Miller, L. O. Paul, P. E. Ragan, R. F. Smith, W. E. Stokes, J. H. W. Thompson, W. D. Toy, T. C. Van Antwerp, J. D. Wilson, D. P. Wisdom.
 NO AWARD: 18.
 HORS CONCOURS: R. E. Allen, R. H. deBeer, A. Dickinson, B. C. Mullikin, E. S. Parsons, G. J. Siddons.
 UNIVERSITY OF SOUTHERN CALIFORNIA:
 MENTION: J. Danforth.

HALF MENTION: E. Carfagno, K. H. Dekker, D. B. Ferguson, H. F. Fiege, B. R. Leven, R. N. Merrill, Jr., A. Nozaki, E. S. Okubo, J. L. Rex, H. Widman, E. Wilensky.

NO AWARD: 10.

HORS CONCOURS: F. K. Sampson.

UNIVERSITY OF VIRGINIA:

NO AWARD: 1.

UNIVERSITY OF WASHINGTON:

HALF MENTION: C. T. Pearson.

NO AWARD: 3.

HORS CONCOURS: F. S. Allen, H. J. Olschewsky.

YALE UNIVERSITY:

SECOND MEDAL: R. Ayres, C. M. Brooks, Jr., M. R. Dewey (Fourth Alternate), Y. Liang.

MENTION: A. J. Adiletta, A. F. Dean, R. Deigert, F. G. Frost, Jr., E. V. Johnson, R. H. Lienhard, S. A. Lyford, D. McLaughlin, C. L. V. Meeks, E. L. Mills, E. Novak.

HALF MENTION: N. A. Conner, W. B. Cram, F. S. Massari, C. R. Moberg, R. E. Nelson, G. T. Richards, S. A. Scoville, S. Simon, E. J. Wade.

NO AWARD: 5.

HORS CONCOURS: R. A. Ward.

UNAFFILIATED:

ALBANY, N. Y.:

HALF MENTION: B. M. Spencer.

NO AWARD: 1.

NEW YORK, N. Y.:

NO AWARD: 2.

HORS CONCOURS: I. Gratz.

PHILADELPHIA, PA.:

HALF MENTION: A. L. Wilson.

ROCKFORD, ILL.:

NO AWARD: 1.

Judgment of April 13, 1931

DEPARTMENT OF SCULPTURE

ARCHITECTURAL ORNAMENT

"ITALIAN RENAISSANCE STYLE"

JURY OF AWARDS: George T. Brewster, John De Cesare, Robert G. Eberhard, Ulric H. Ellerhusen, Edward S. Hewitt, Ernest W. Keyser, Lee Lawrie, Edward McCartan, Charles G. Peters, Leon V. Solon, William Van Alen, John C. Van Pelt, Adolph A. Weinman, Wheeler Williams.

AWARDS

BEAUX-ARTS INSTITUTE OF DESIGN:

FIRST MENTION: H. Kruger, G. Rosalie, M. Arata, F. DiBugno, J. Amore, J. Rosalie.

MENTION: A. Albrizio, J. Laikauf, M. Monteleone, A. Arata, F. Nebora, J. A. Campo, A. Santora, P. Mutalipassi, A. DalPino, F. Tatore.

Judgment of April 14, 1931

DEPARTMENT OF MURAL PAINTING

PROGRAM VI

"DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH"

The entire surface of the walls and vaults of this chapel is to be finished in plaster treated in fresco with a base of stone or marble which can, if the designer desires, be increased in height.

As the main entrance to this Baptistry Chapel is at the end occupied by the altar, the wall back of the font shown in cross section becomes the most prominent element in the descriptive scheme.

JURY OF AWARDS: J. Monroe Hewlett, D. Putnam Brinley, Miss Hildreth Meiere, O. H. Murray, Austin Purves, H. Sanborn, Edwin C. Taylor, Whitney Warren.

NUMBER OF DRAWINGS SUBMITTED: 51.

AWARDS

BEAUX-ARTS ATELIER:

FIRST MEDAL: A. O. Todd.

SECOND MEDAL: A. M. Thorley.

FIRST MENTION: J. Rutledge.

MENTION: A. Kutka, G. M. Flanagan, V. Snedeker.

NO AWARD: 1.

COOPER UNION:

FIRST MENTION: L. Brann.

CORNELL UNIVERSITY:

MENTION: O. A. Brauner, G. B. Dean, H. M. Kneeder.

NO AWARD: 6.

KANSAS STATE COLLEGE OF AGRIC. & APP'D. SC.:

NO AWARD: 1.

UNIVERSITY OF IDAHO:

NO AWARD: 1.

UNIVERSITY OF MISSOURI:

NO AWARD: 1.

UNIVERSITY OF SOUTHERN CALIFORNIA:

NO AWARD: 1.

YALE UNIVERSITY:

FIRST MEDAL: J. E. Canaday, W. Riseman, T. M. Folds.

SECOND MEDAL: M. S. Covey, A. I. Darrow, G. Jordan.

FIRST MENTION: E. R. Duhan, J. Fabry, H. J. Gute, A. P. Ilch, J. Kellogg, R. W. Morton, A. B. Porter, L. L. Schwartz, K. E. Sisk.

MENTION: J. R. Ballator, P. F. Bell, E. N. Bennett, D. M. Cogswell, E. H. Dunlap, H. Ohlms, R. S. Pease, A. Tompkins, H. Wagner, L. P. Johnson.

NO AWARD: 1.

UNAFFILIATED:

NEW HOPE, PA.:

NO AWARD: 1.

NEW YORK, N. Y.:

NO AWARD: 1.

ORANGE, CONN.:

MENTION: L. North.

ROCKFORD, ILL.:

NO AWARD: 1.

ANNOUNCEMENT

The following competitors were selected as logeists for the 24th Paris Prize Competition:

P. A. Bezy, Columbia University.

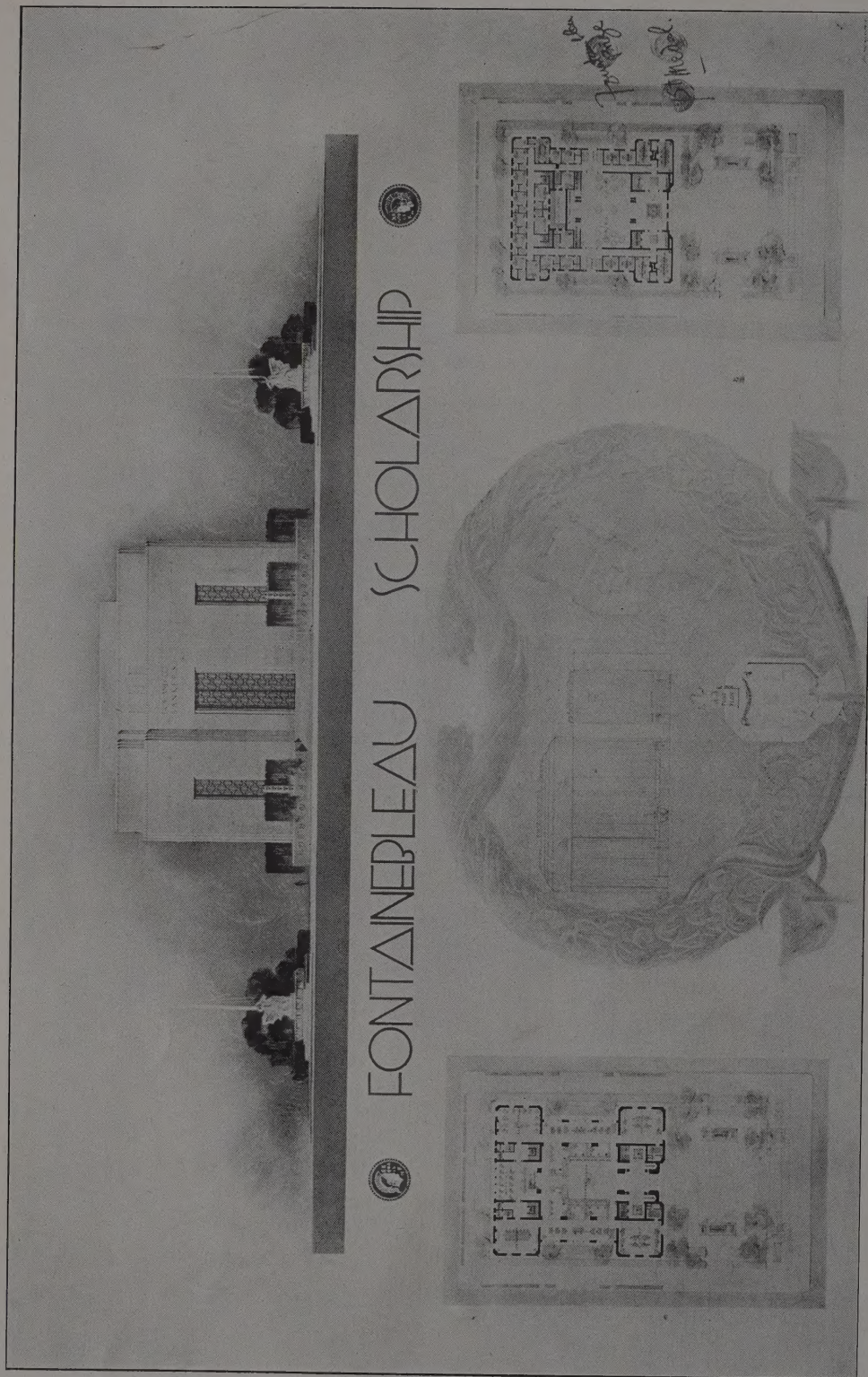
C. F. Guenther, Cleveland School of Architecture, W. R. U.

Herschel Elarth, Omaha, Nebraska.

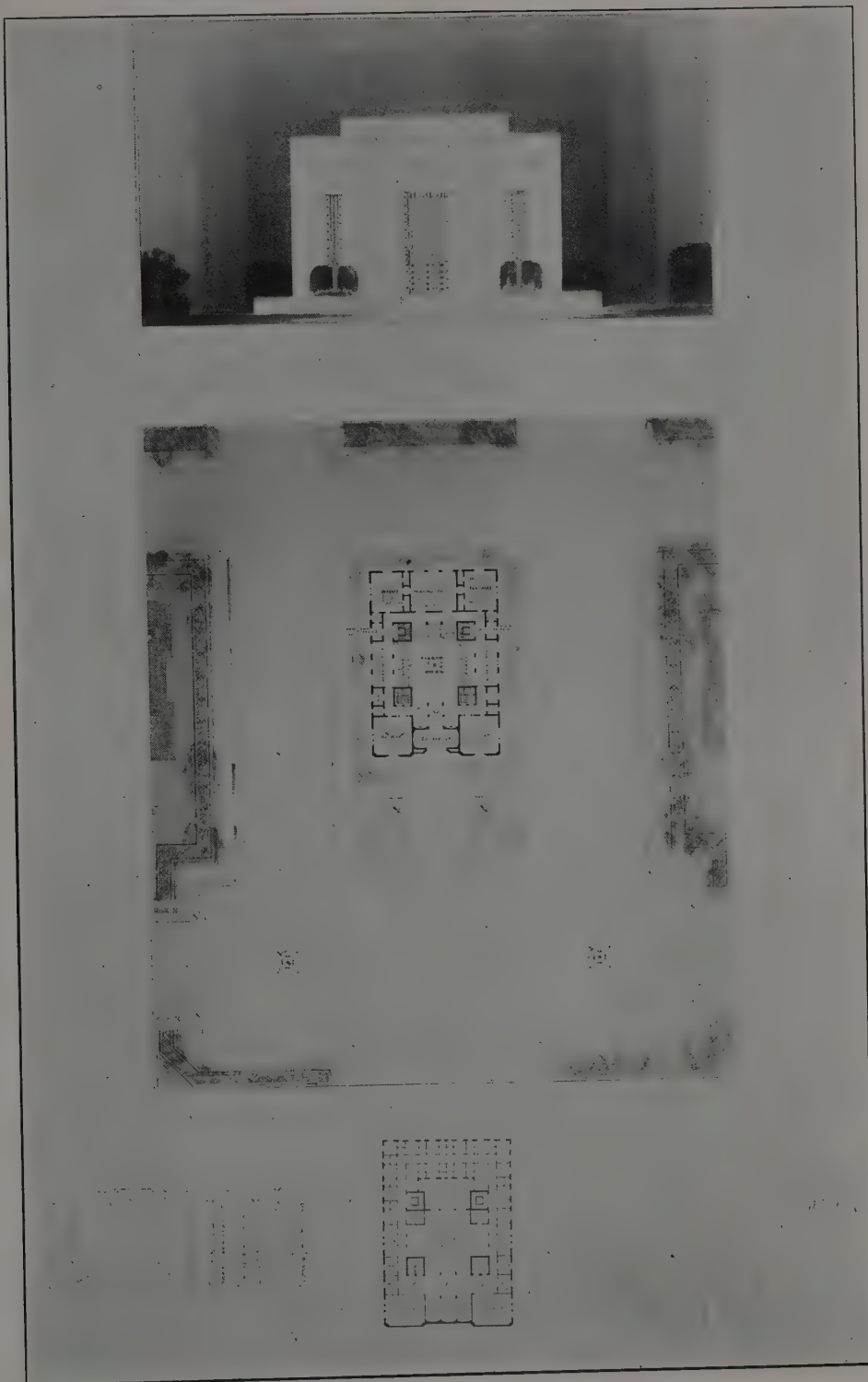
C. F. Schillinger, Princeton University.

CORRECTION

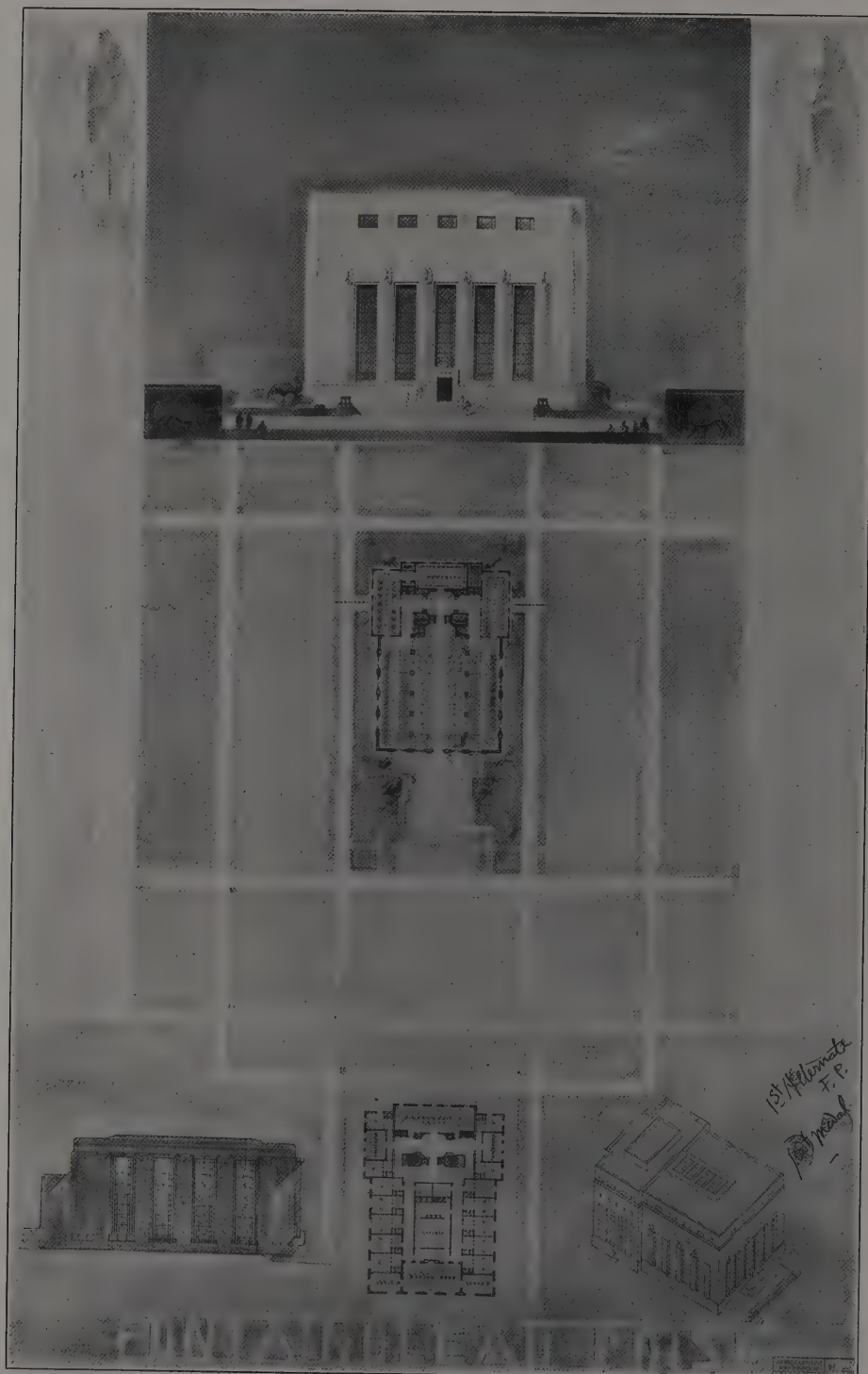
On page three of the May, 1931, BULLETIN, the award of R. J. Schwab of the University of Illinois was erroneously reported as Hors Concours, instead of Half Mention, the award given his Fourth Analytique.



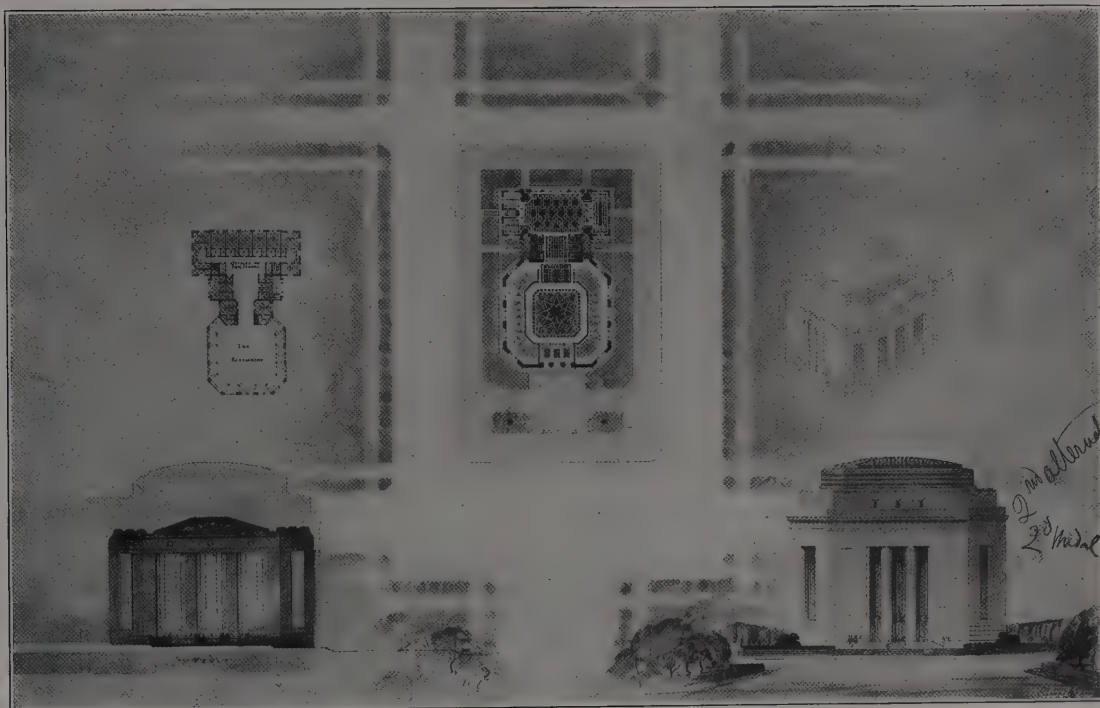
WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP
 First Medal—A. Waldorf, Atelier Morgan
 CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



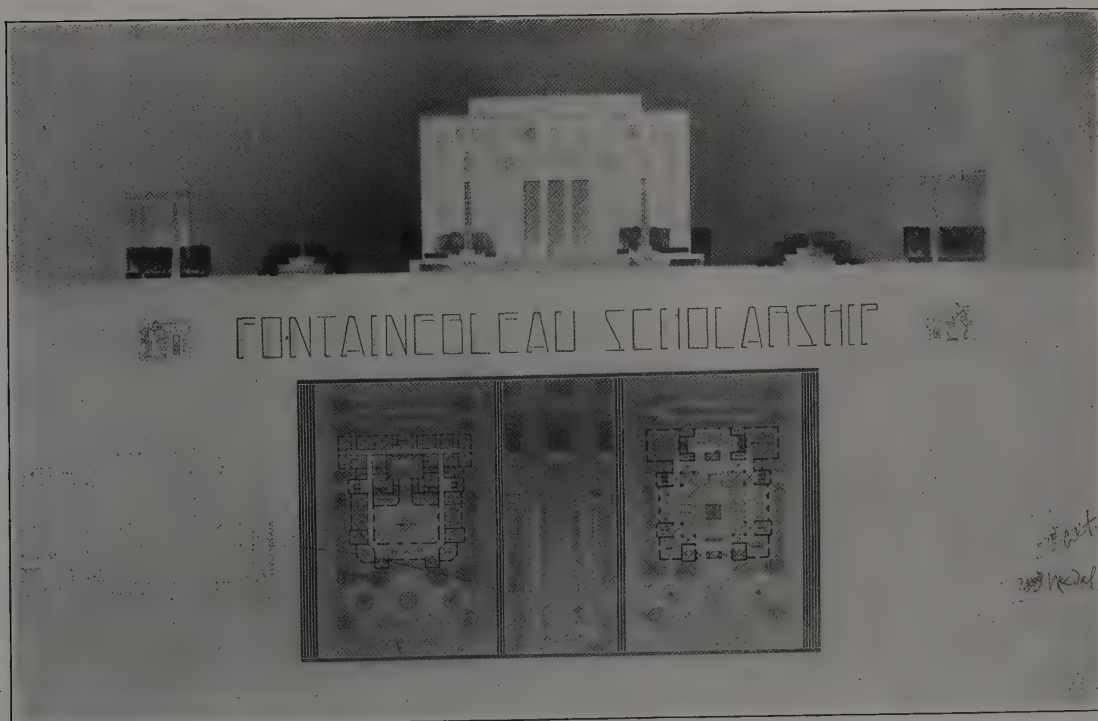
WHITNEY WARREN FONTAINEBLEAU SCHOLARSHIP
First Medal—W. T. Schnitmann, Atelier Morgan
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



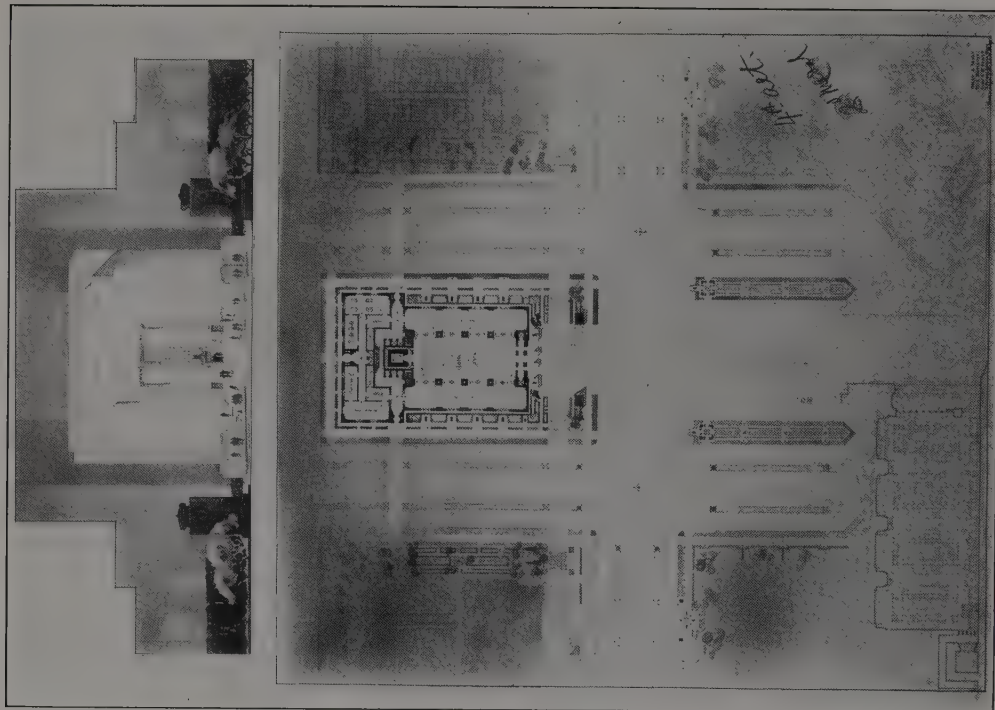
First Medal—N. N. Ovodow, Columbia University (1st Alternate)
 CLASS "A" IV PROJ—"A PRIVATE BANKING HOUSE"



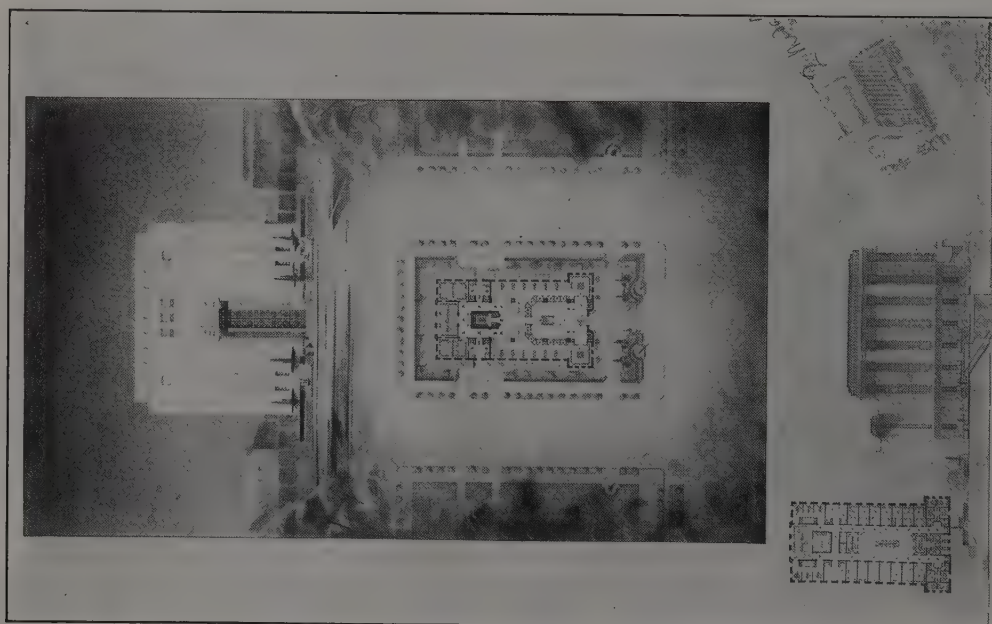
Second Medal—T. R. Nelson, Columbia University Extension Atelier (2nd Alternate)



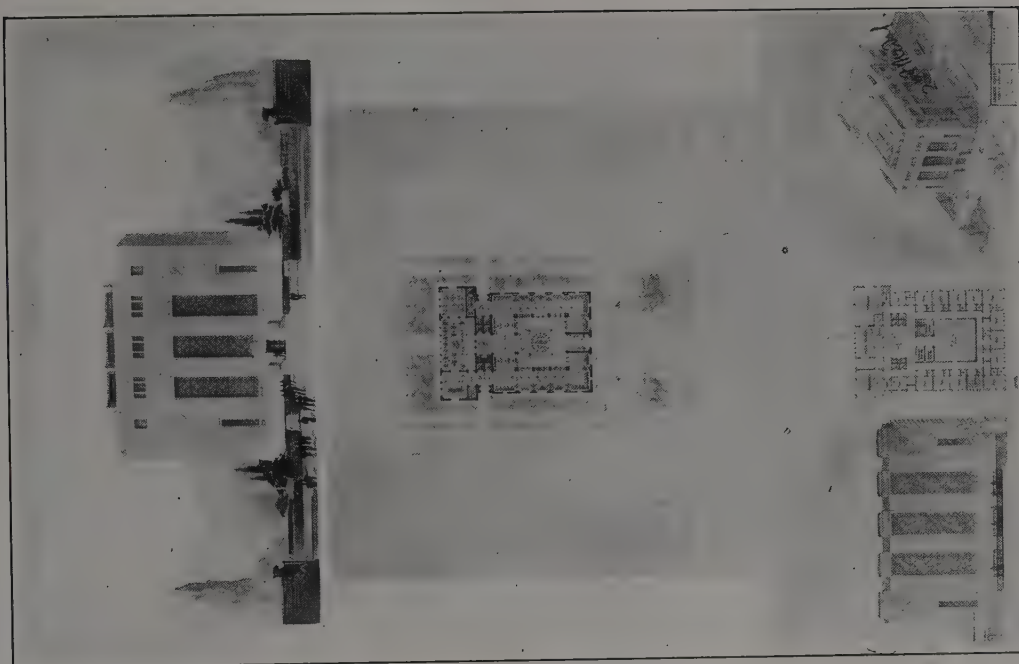
Second Medal—R. H. Granelli, Atelier Morgan (3rd Alternate)
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



Second Medal—M. R. Dewey, Yale University (4th Alternate)
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"

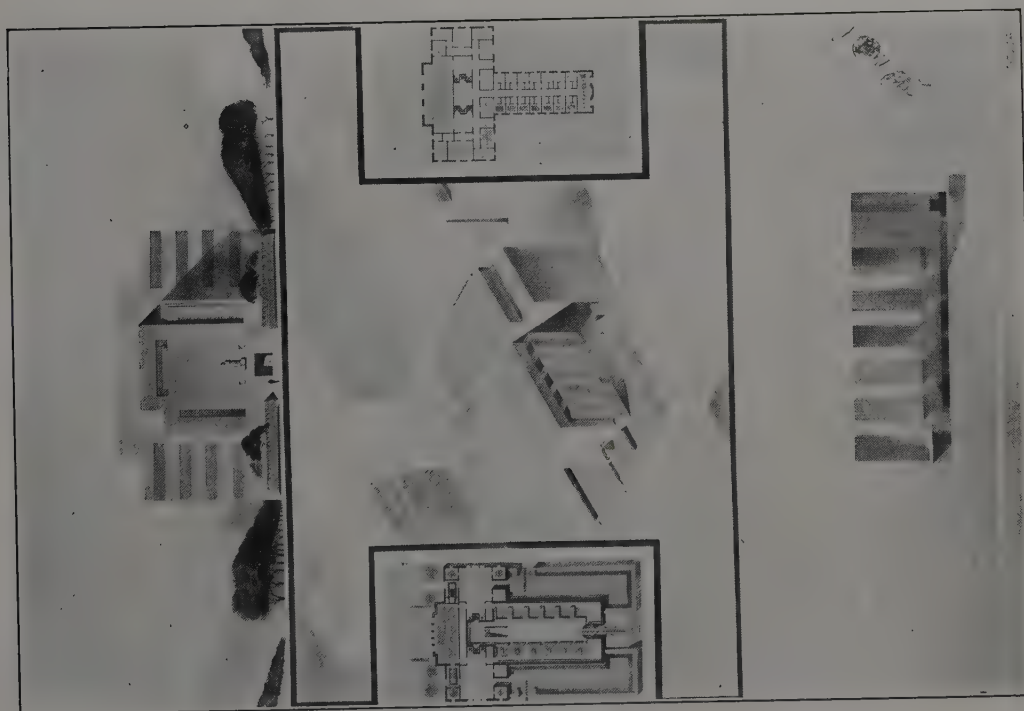


Second Medal—C. A. Stoddy, Carnegie Institute of Technology
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"

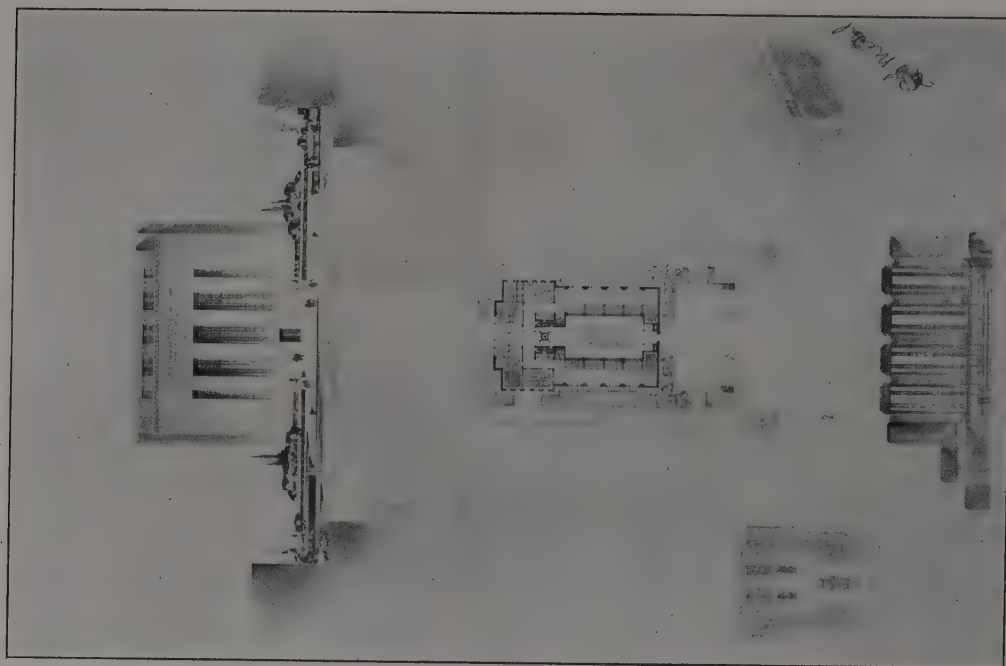


Second Medal.—O. Grosse, Columbia University

CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"

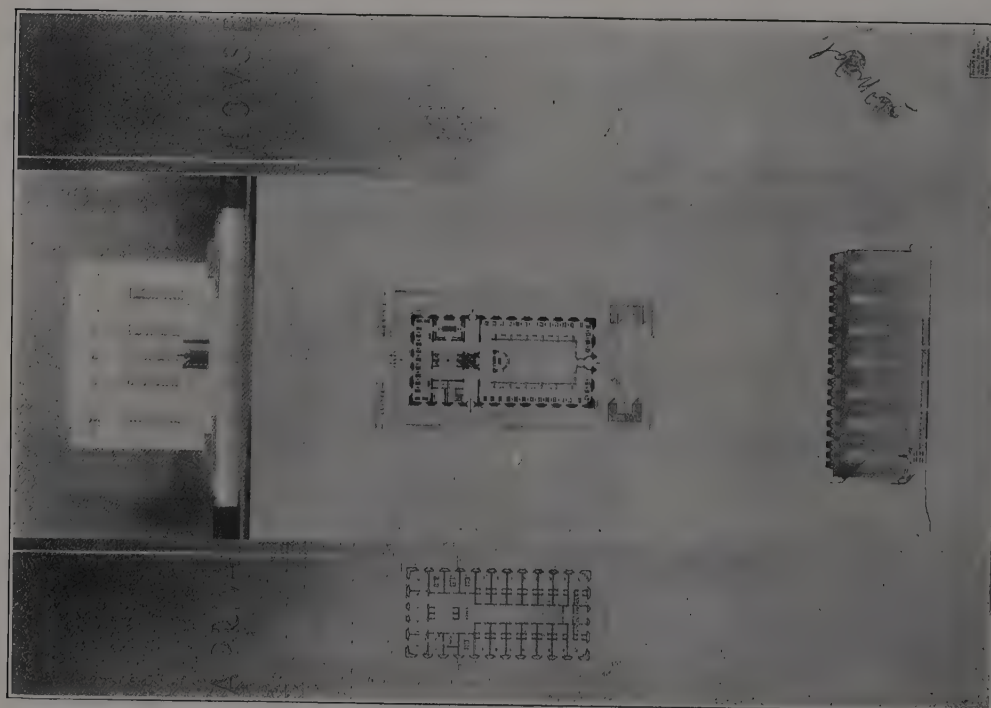


Second Medal.—II. L. Smith, Aveler Adams-Nelson

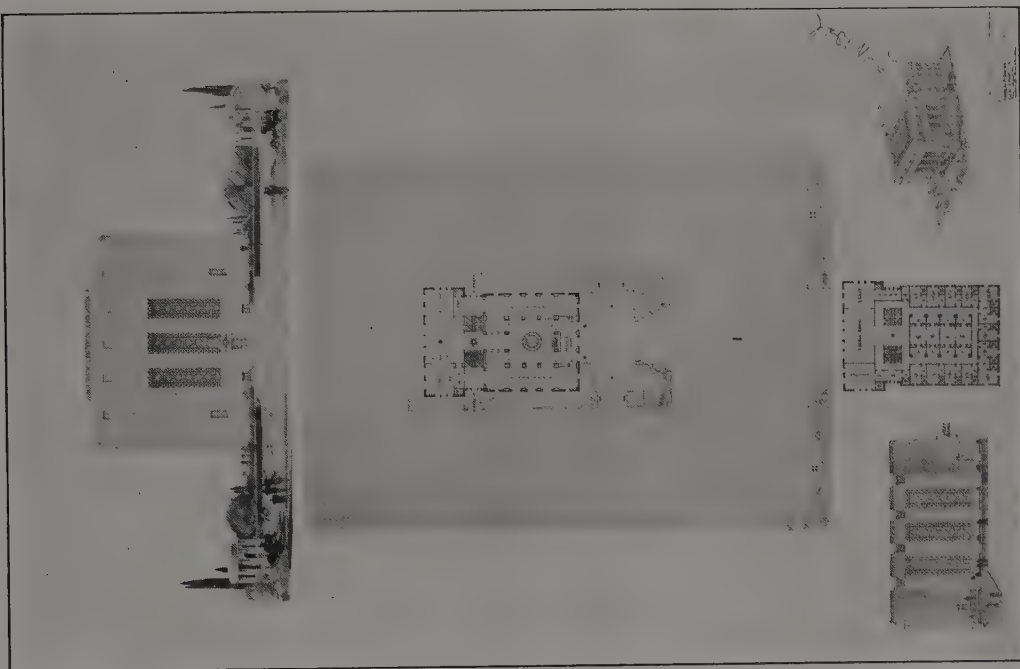


Second Medal—A. B. Dow, Columbia University

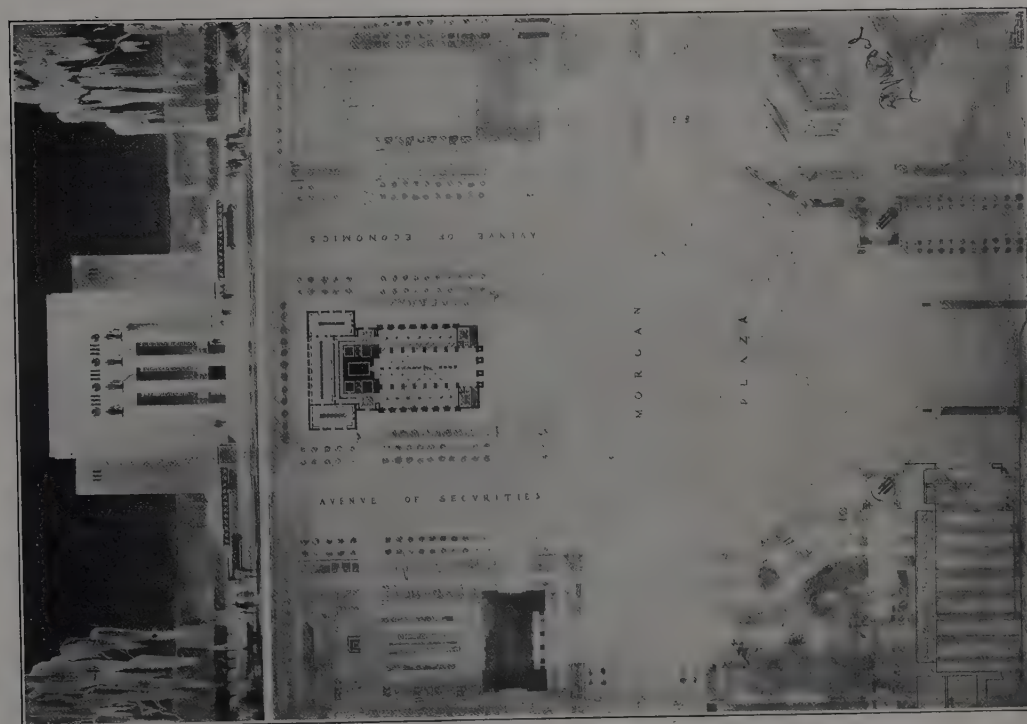
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



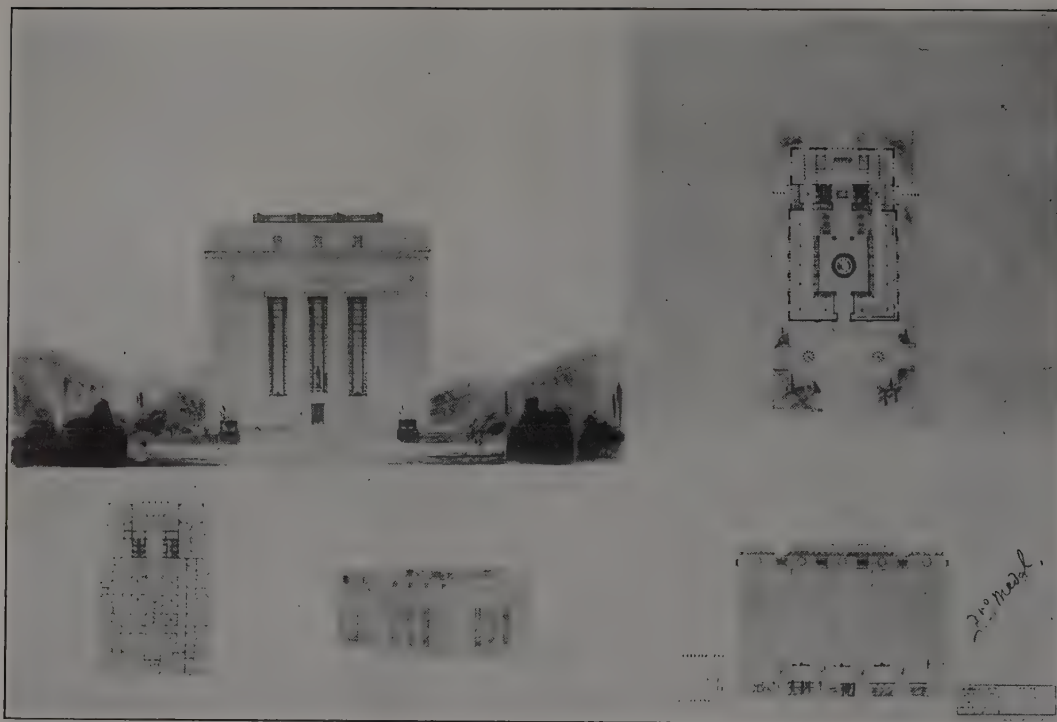
Second Medal—C. K. Agle, Princeton University



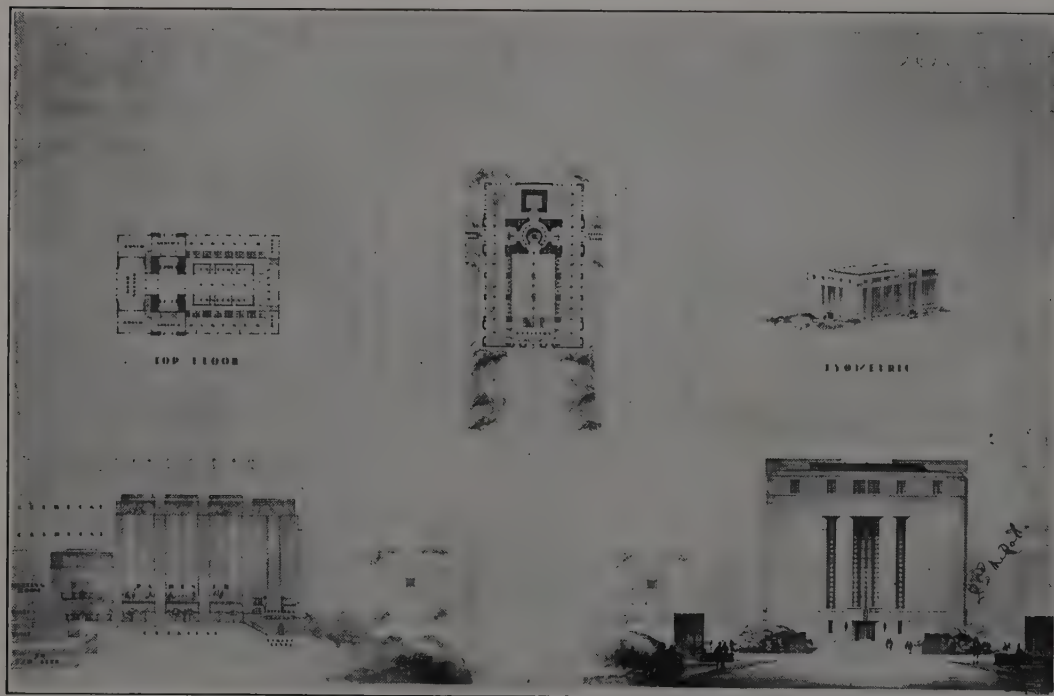
Second Medal—Y. Liang, Yale University
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



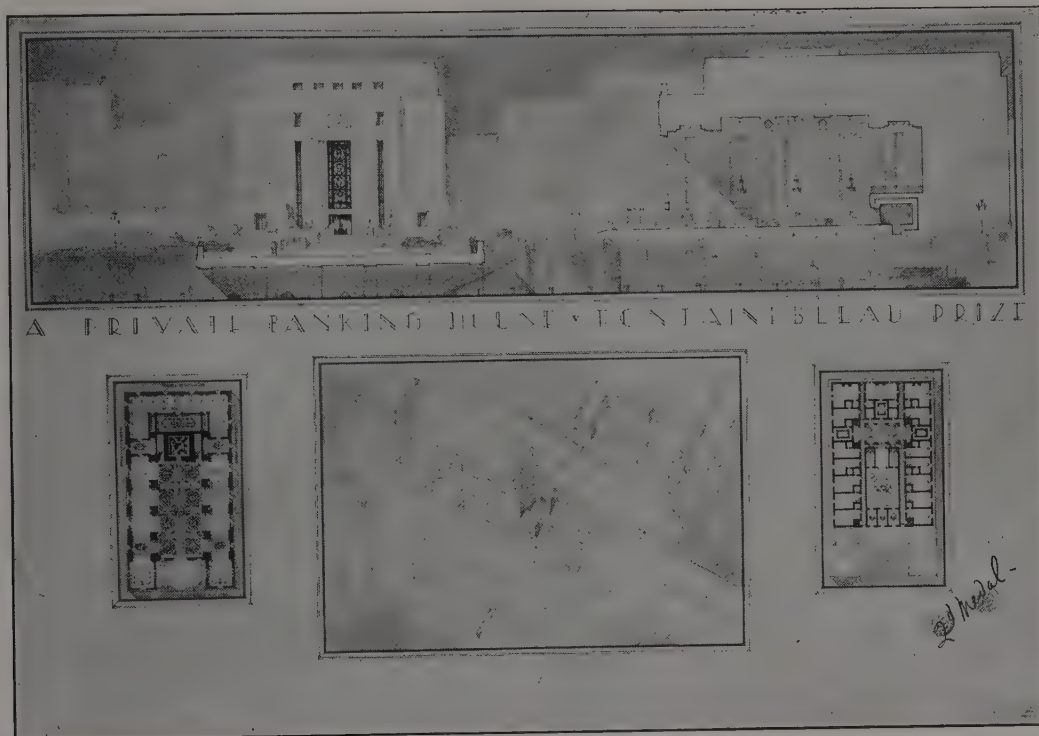
Second Medal—C. F. Gunther, Columbia University



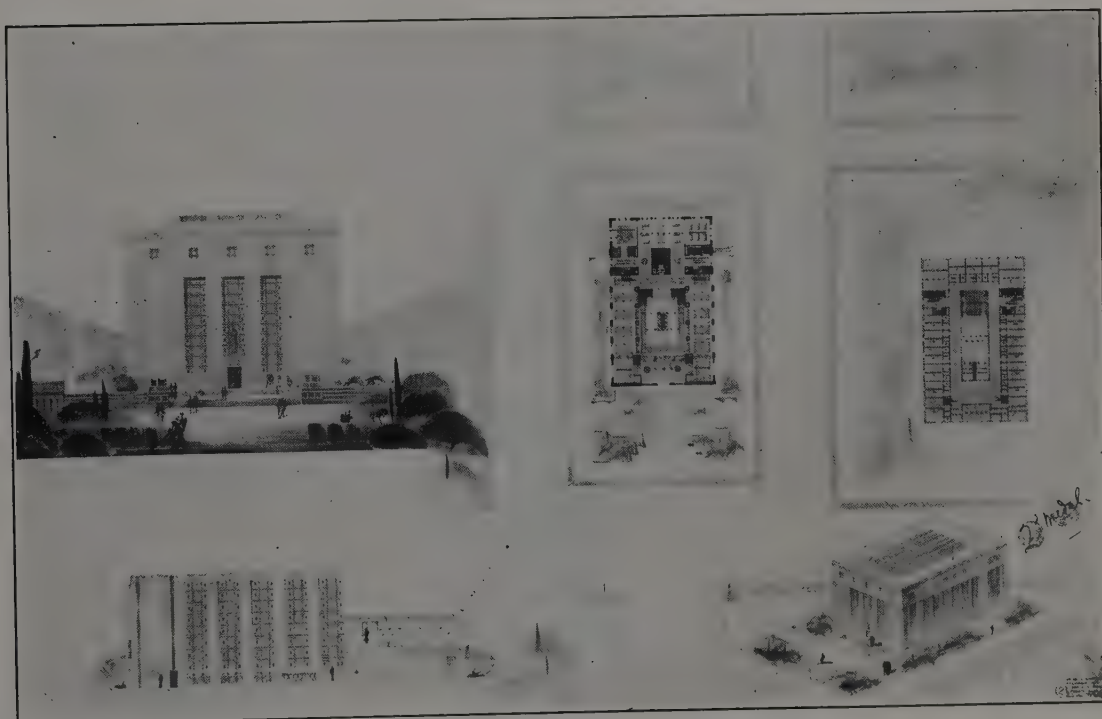
Second Medal—A. N. Boell, Columbia University



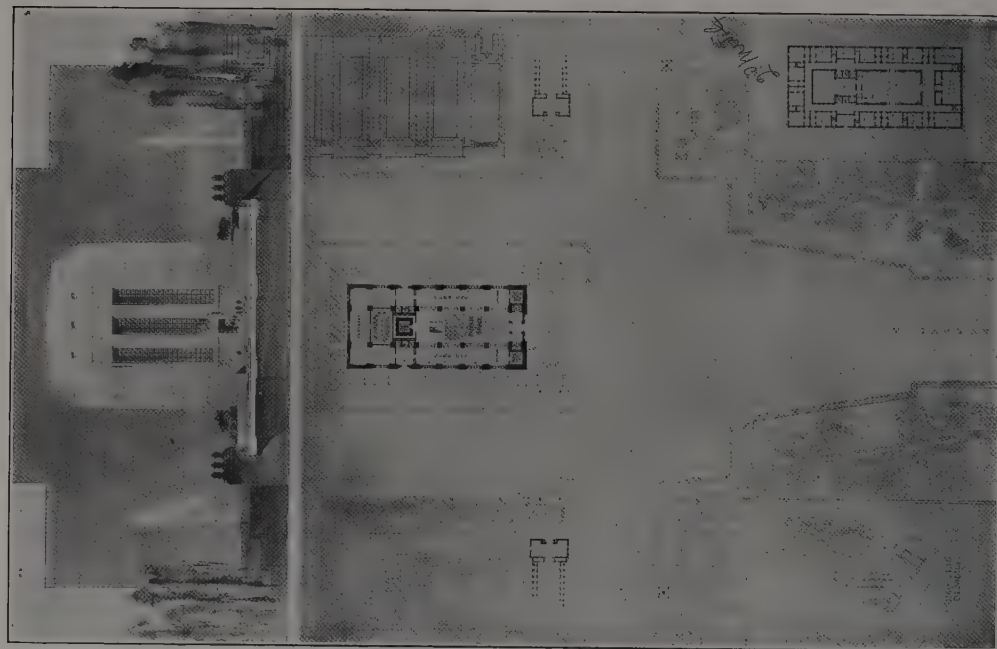
Second Medal—H. E. Bahr, Columbia University
CLASS "A" IV PROJ—"A PRIVATE BANKING HOUSE"



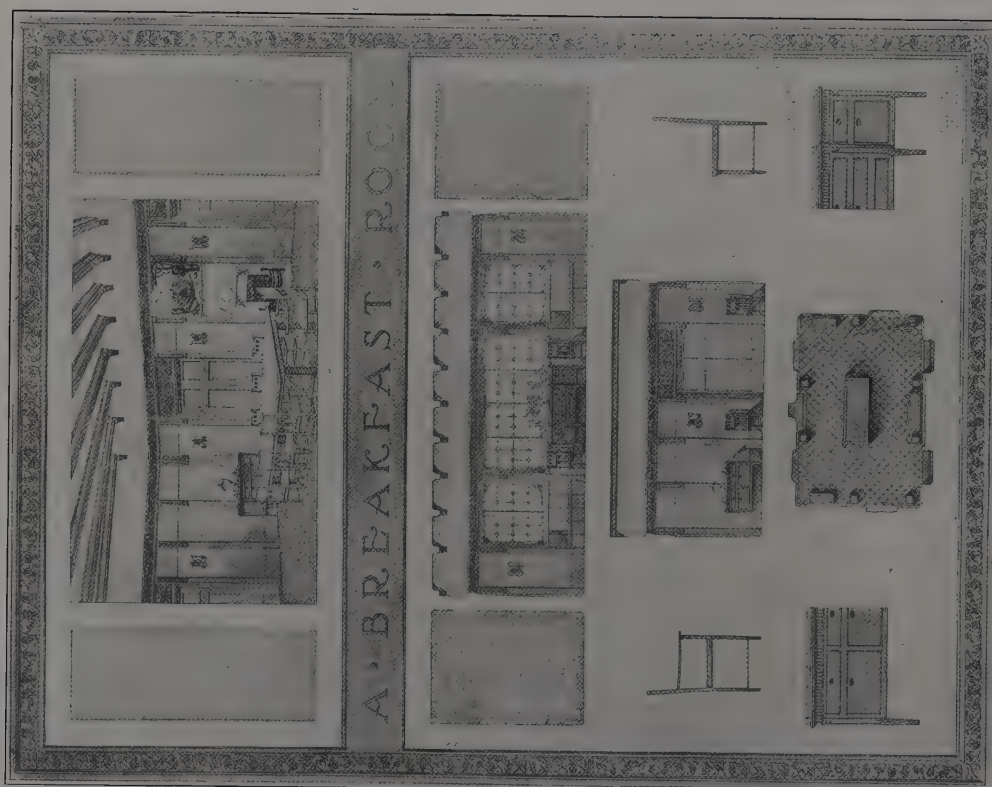
Second Medal—C. M. Brooks, Yale University



Second Medal—H. L. Kamphoefner, Columbia University
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



Second Medal—R. Ayres, Yale University
CLASS "A" IV PROJET—"A PRIVATE BANKING HOUSE"



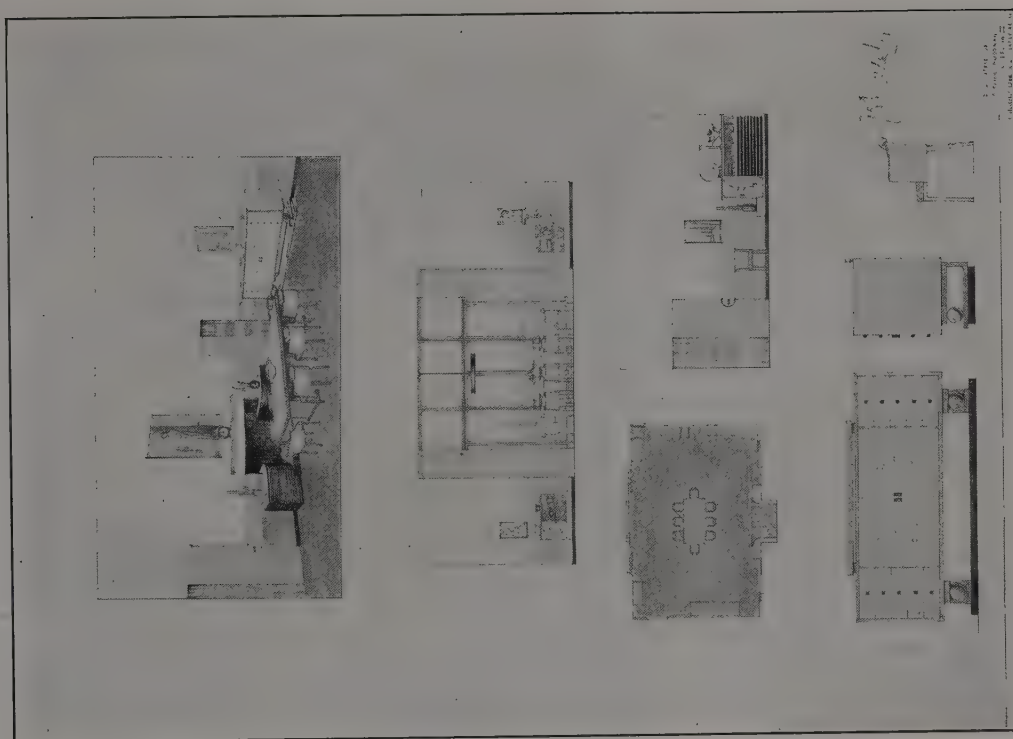
First Mention—M. J. Zardus, "T" Square Club of Philadelphia
INTERIOR DESIGN IV—"A BREAKFAST ROOM IN A COUNTRY HOUSE"

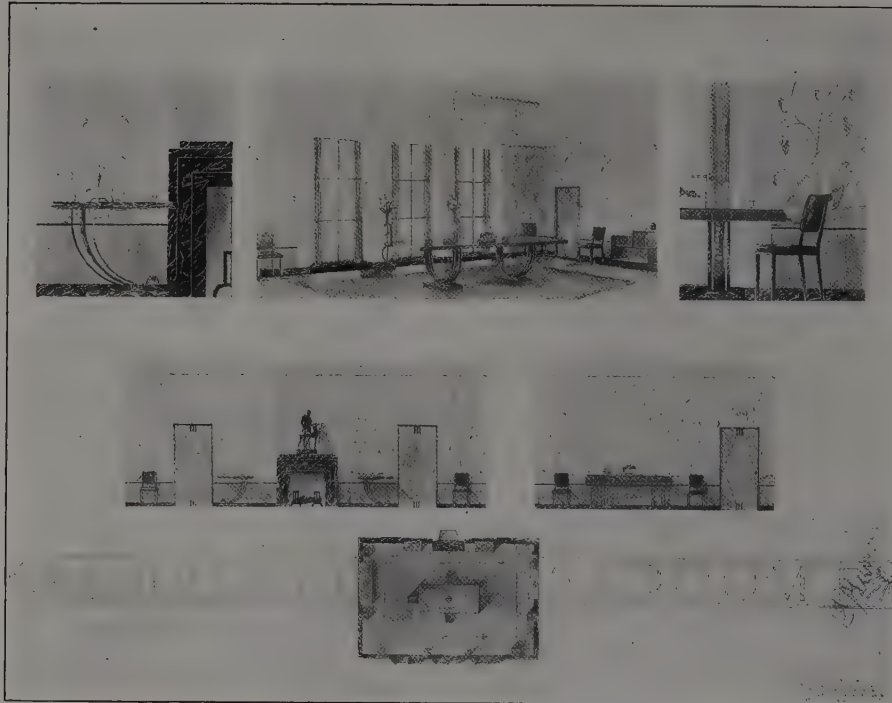


First Mention—H. C. Stoddard, Montclair, N. J.

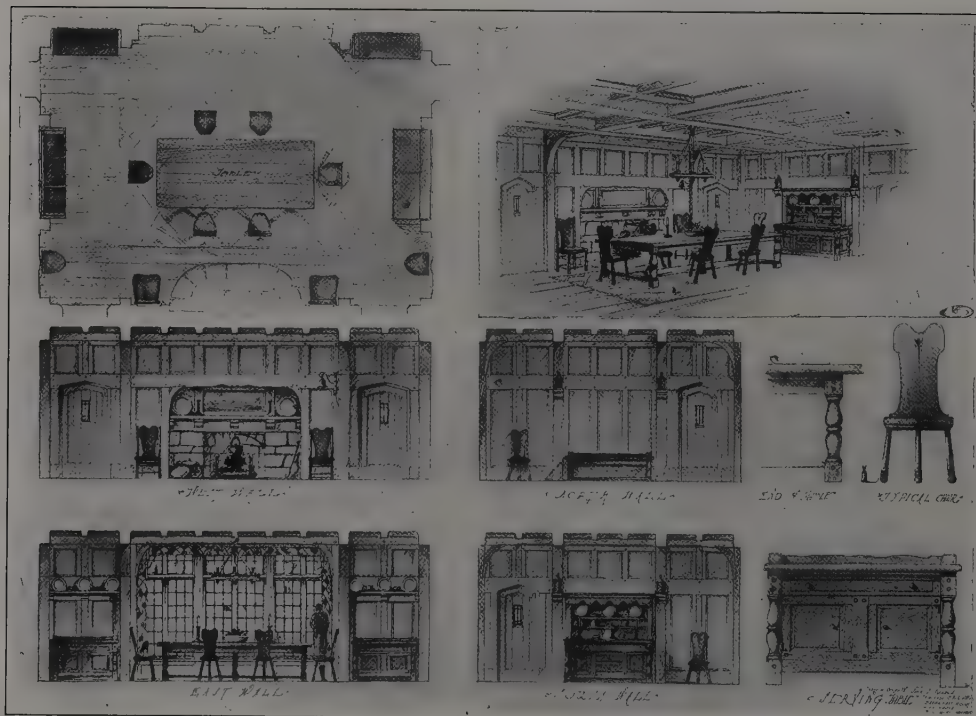
INTERIOR DESIGN IV—"A BREAKFAST ROOM IN A COUNTRY HOUSE"

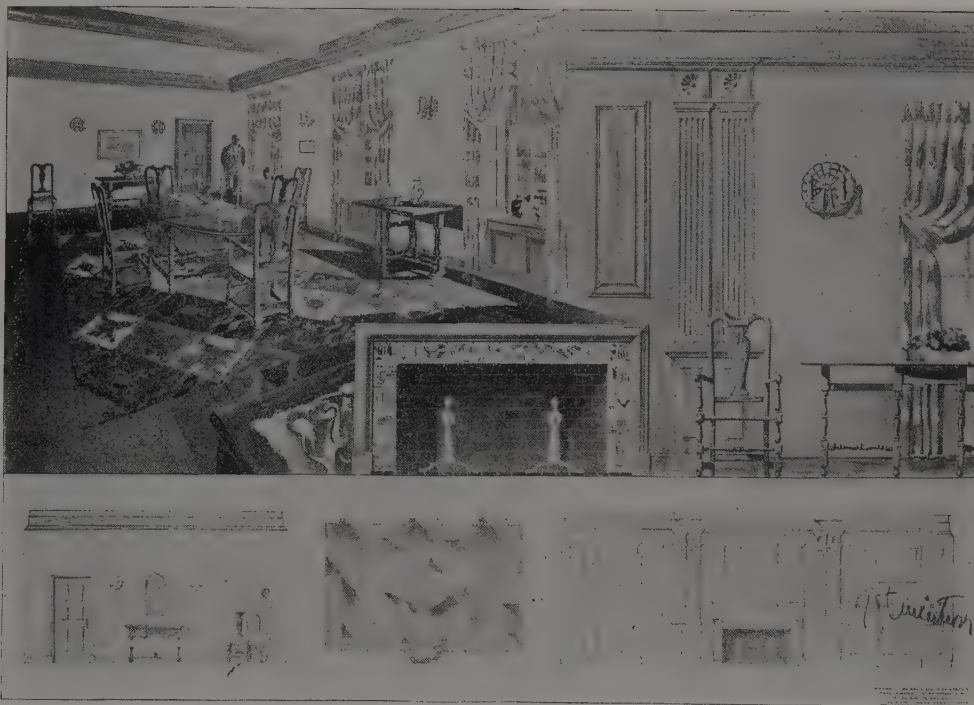
First Mention—E. L. DuPre, Jr., Atelier Goodman





First Mention—G. Palmi, Jr., "T" Square Club of Philadelphia

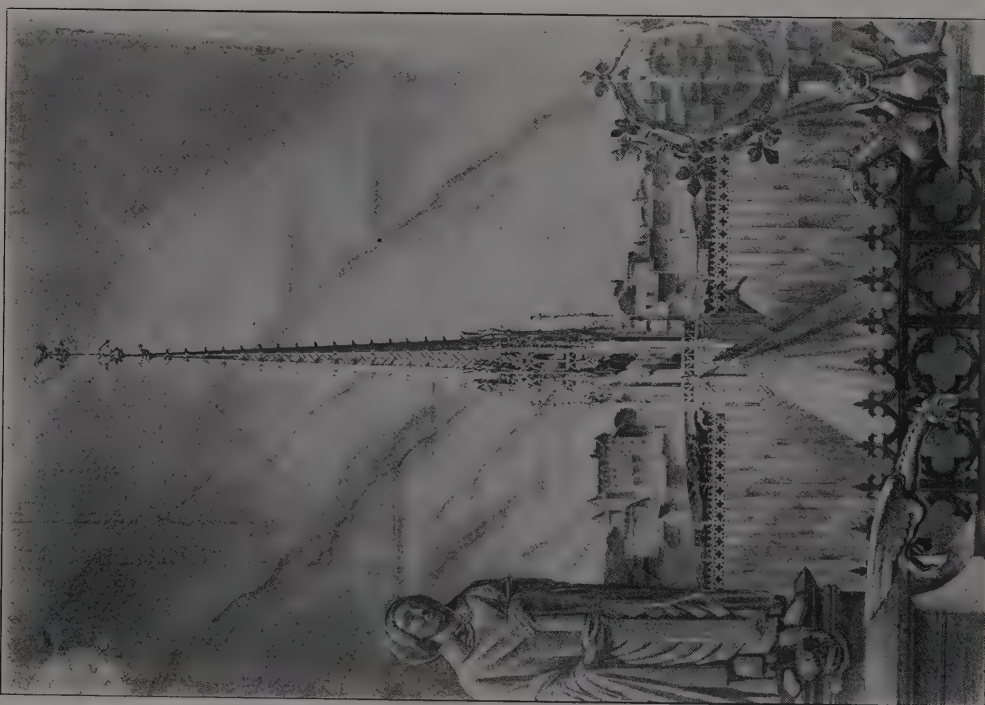
First Mention—J. J. Kennedy, Charcoal Club Atelier
INTERIOR DESIGN IV—"A BREAKFAST ROOM IN A COUNTRY HOUSE"



First Mention—J. G. Armstrong, University of Pennsylvania
 INTERIOR DESIGN IV—"A BREAKFAST ROOM IN A COUNTRY HOUSE"

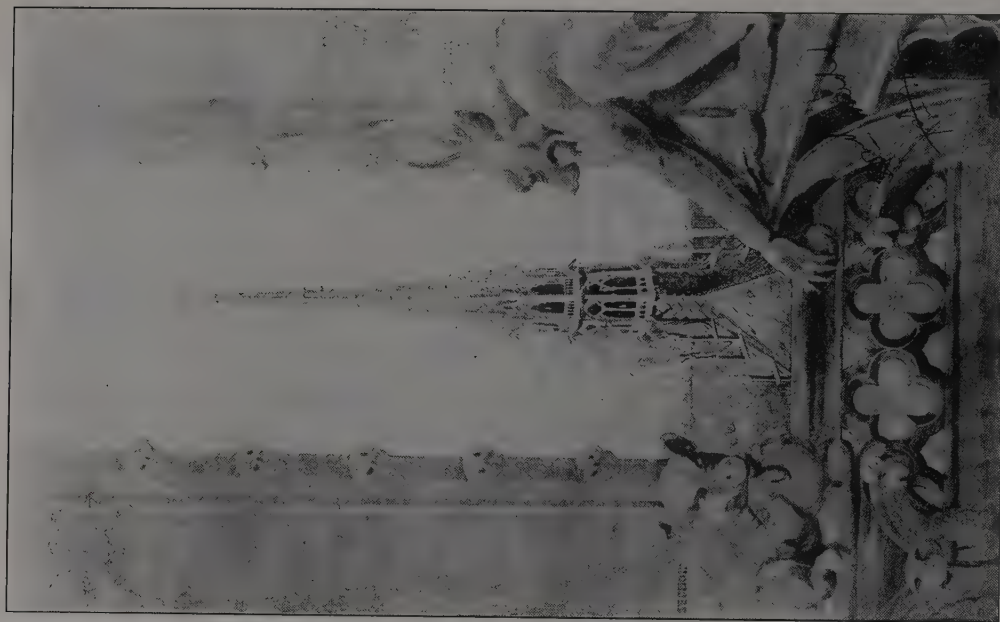


First Mention—P. Mutalipassi, Beaux-Arts Institute of Design
 DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"ENGLISH STYLE"

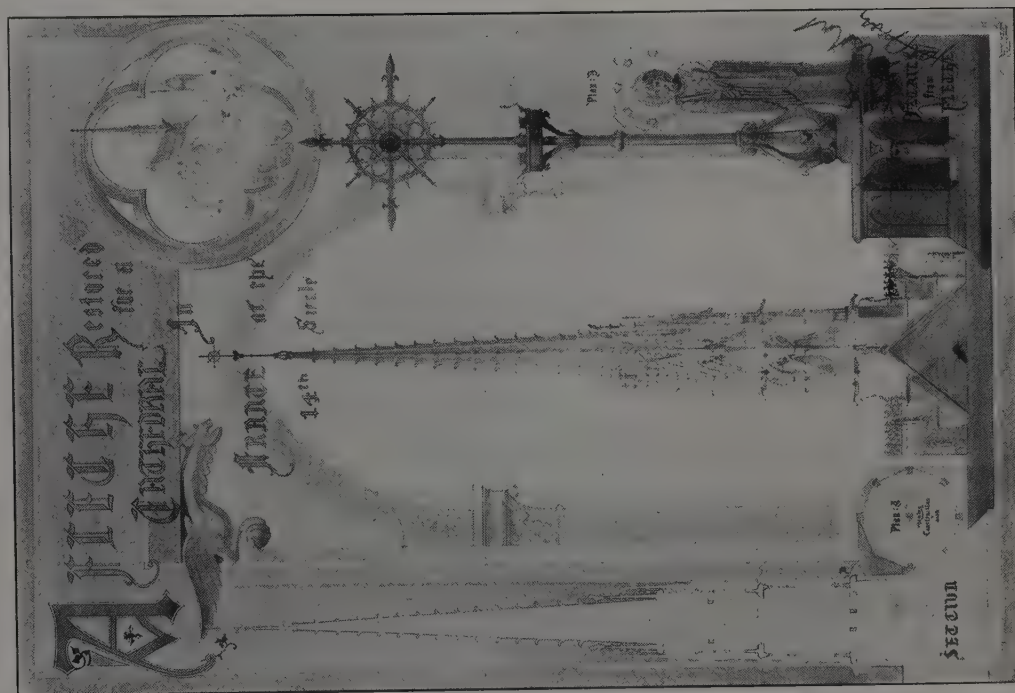


Second Medal—J. G. Armstrong, University of Pennsylvania

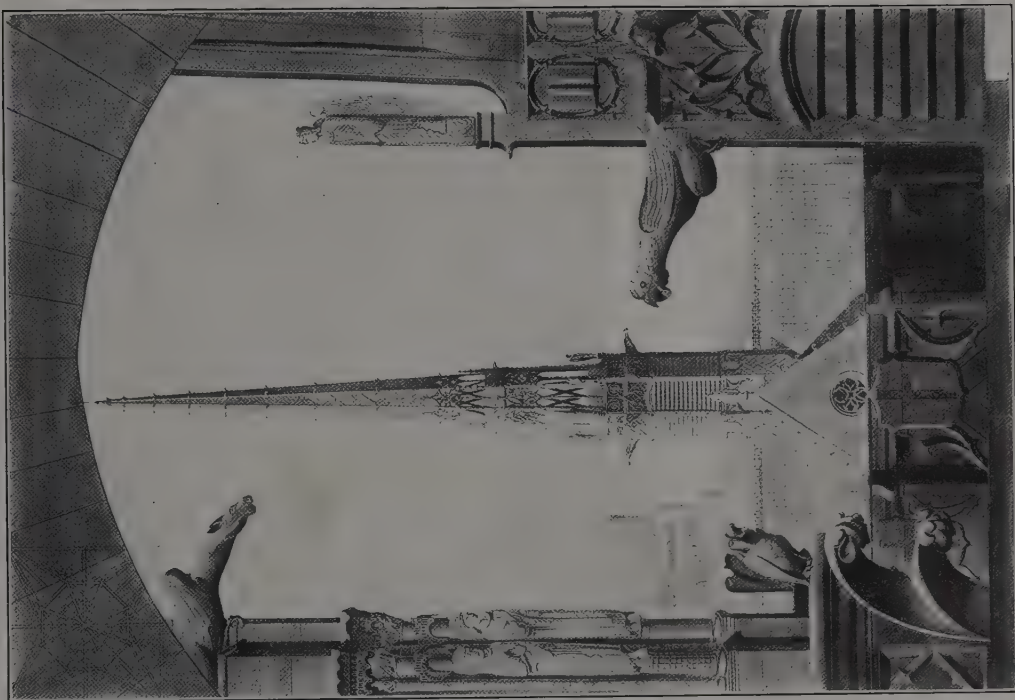
CLASS "A" & "B" ARCHAEOLOGY IV PROJET—"A FLECHE"



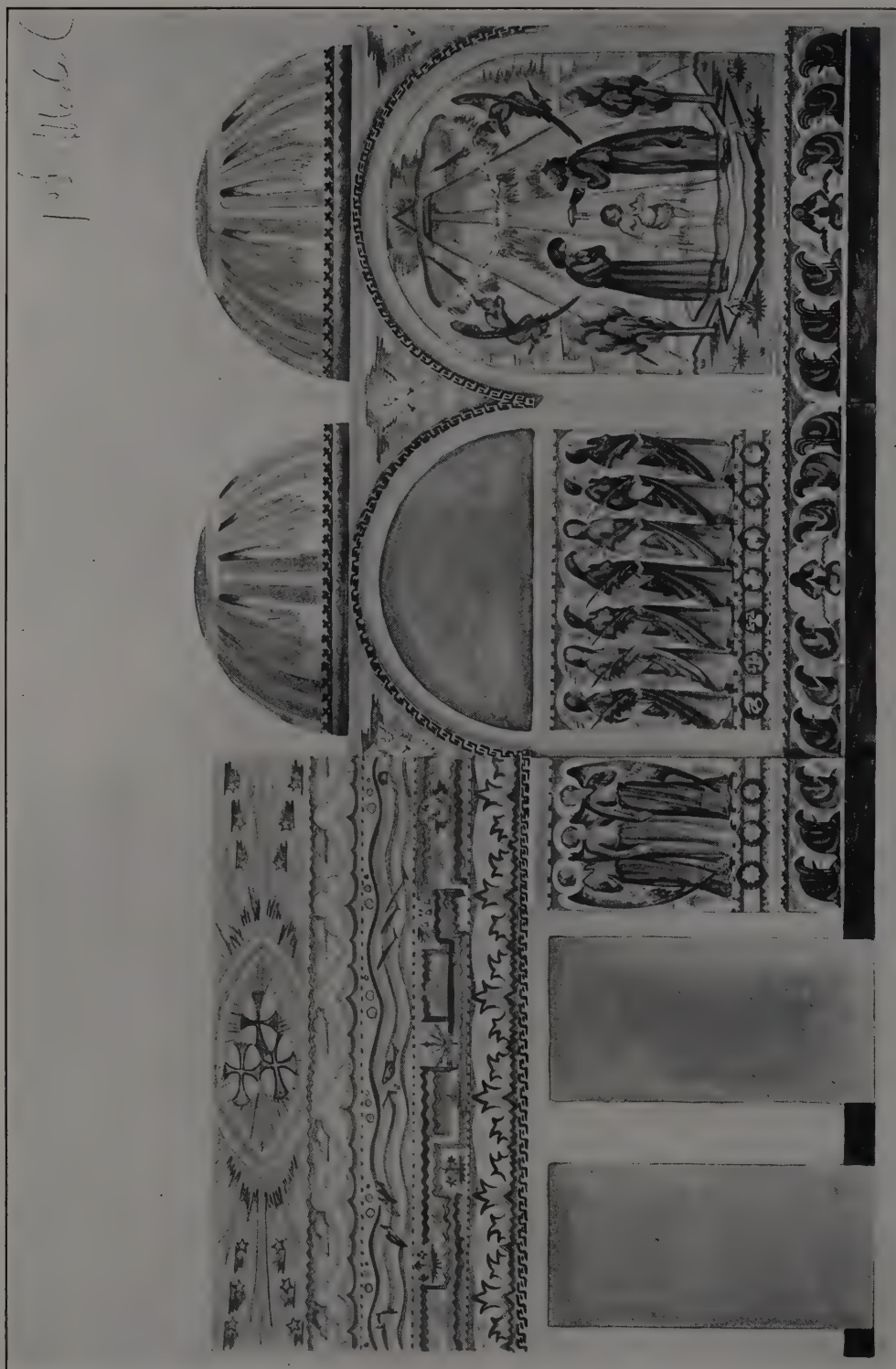
Second Medal—J. Timpson, Yale University



Second Medal—W. Van E. Sprinkle, Yale University
CLASS "A" & "B" ARCHAEOLOGY IV PROJET—"A FLECHE"

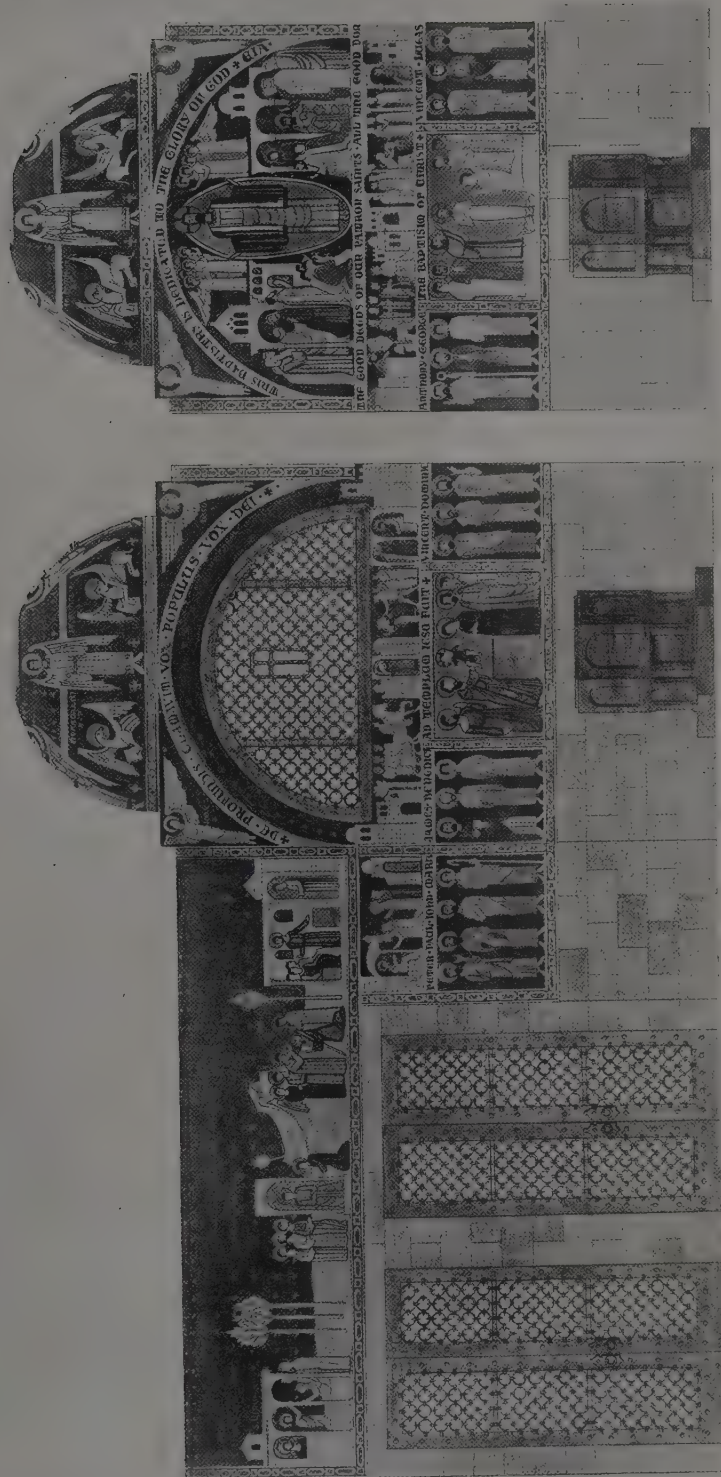


Second Medal—W. T. Jones, University of Pennsylvania
CLASS "A" & "B" ARCHAEOLOGY IV PROJET—"A FLECHE"

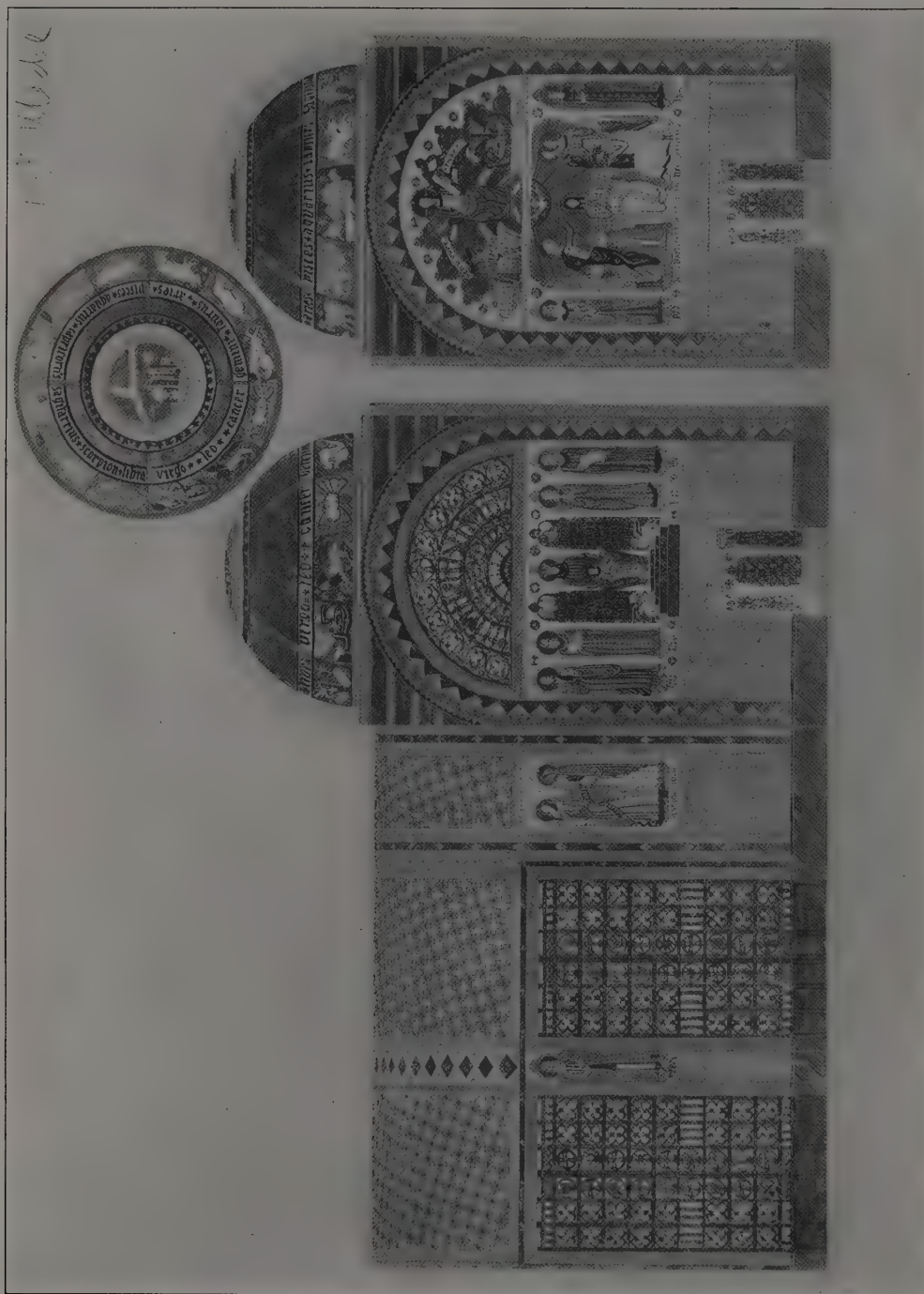


First Medal—A. O. Todd, Beaux-Arts Atelier

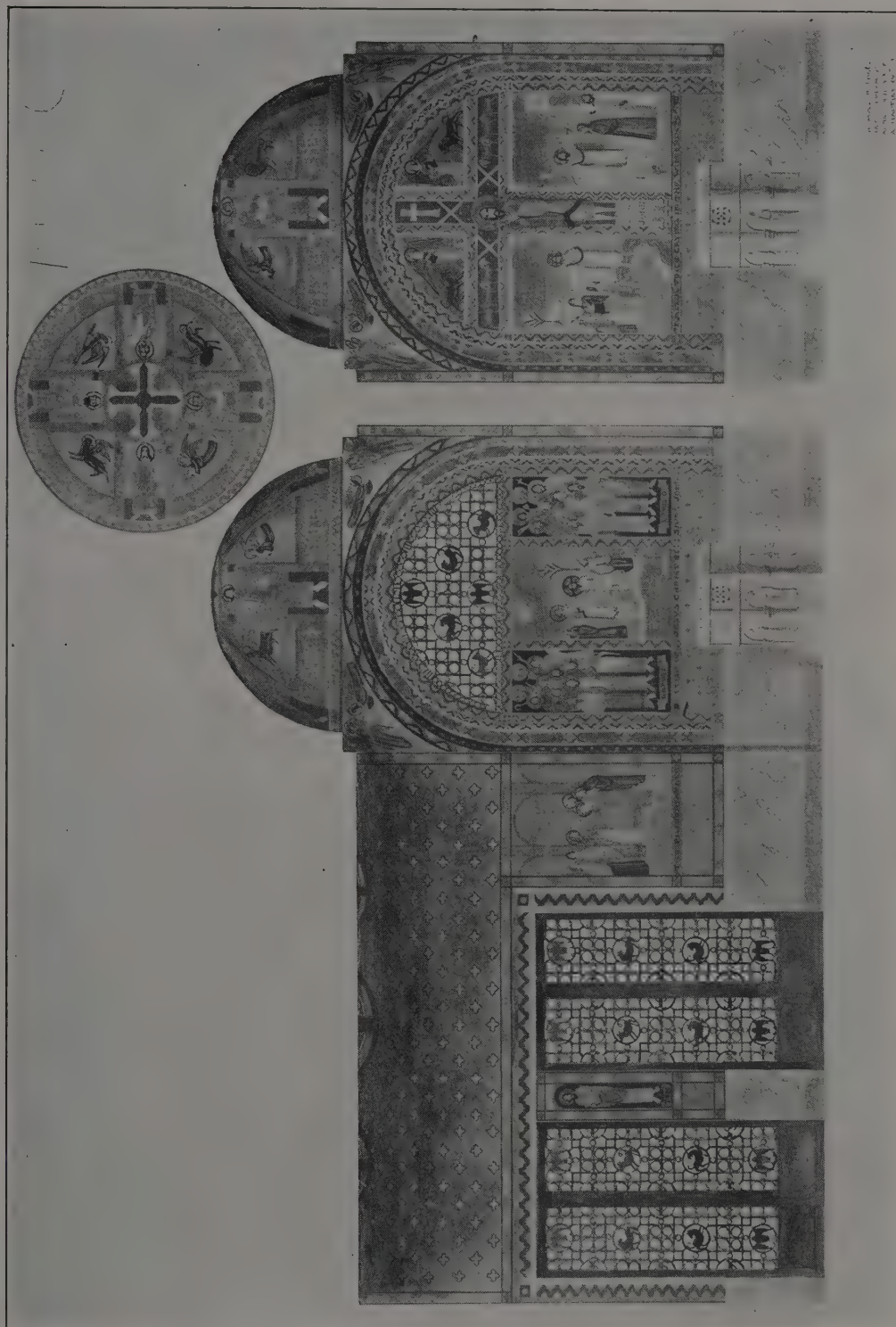
DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH"



First Medal—W. Riseman, Yale University
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI.—“DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH”



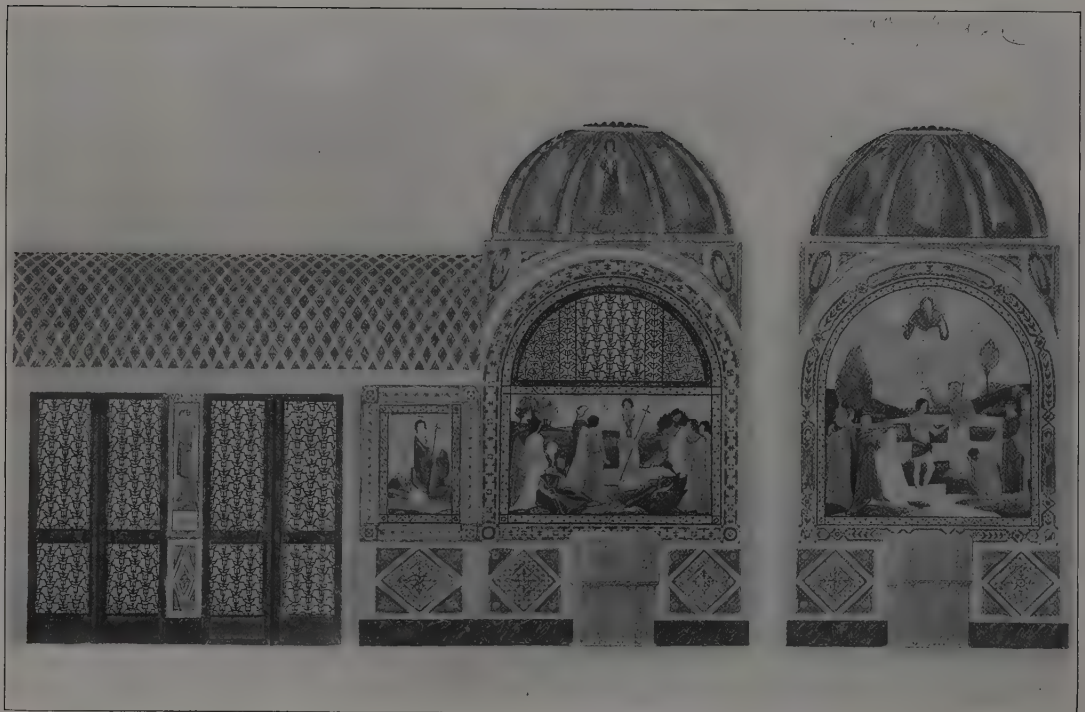
First Medal—J. E. Canaday, Yale University
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI.—“DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH”



First Medal—T. M. Folds, Yale University
 DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH"

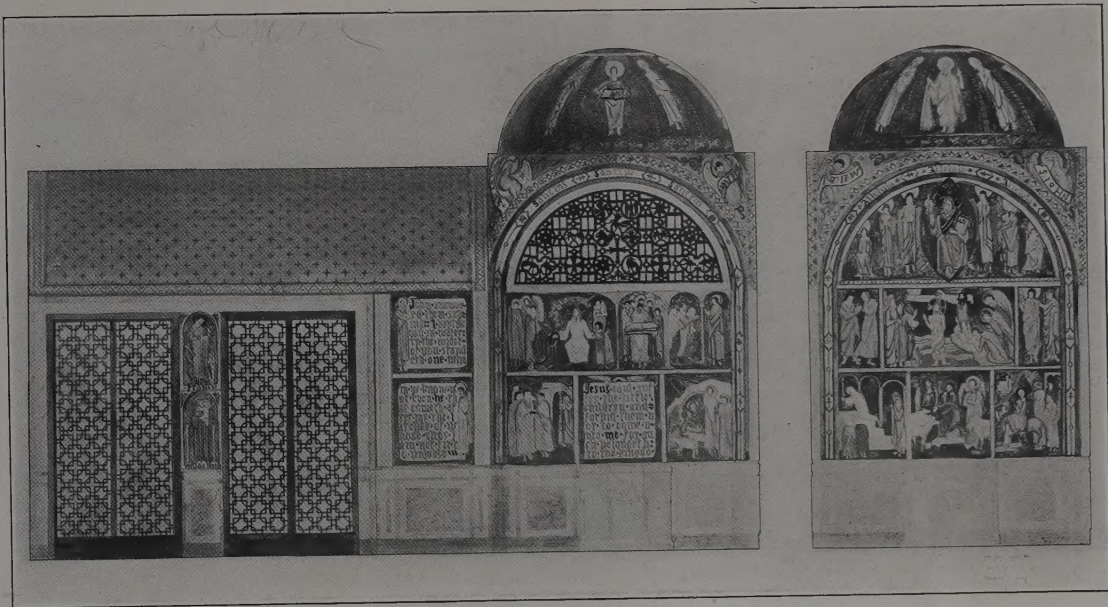


Second Medal—A. M. Thorley, Beaux-Arts Atelier

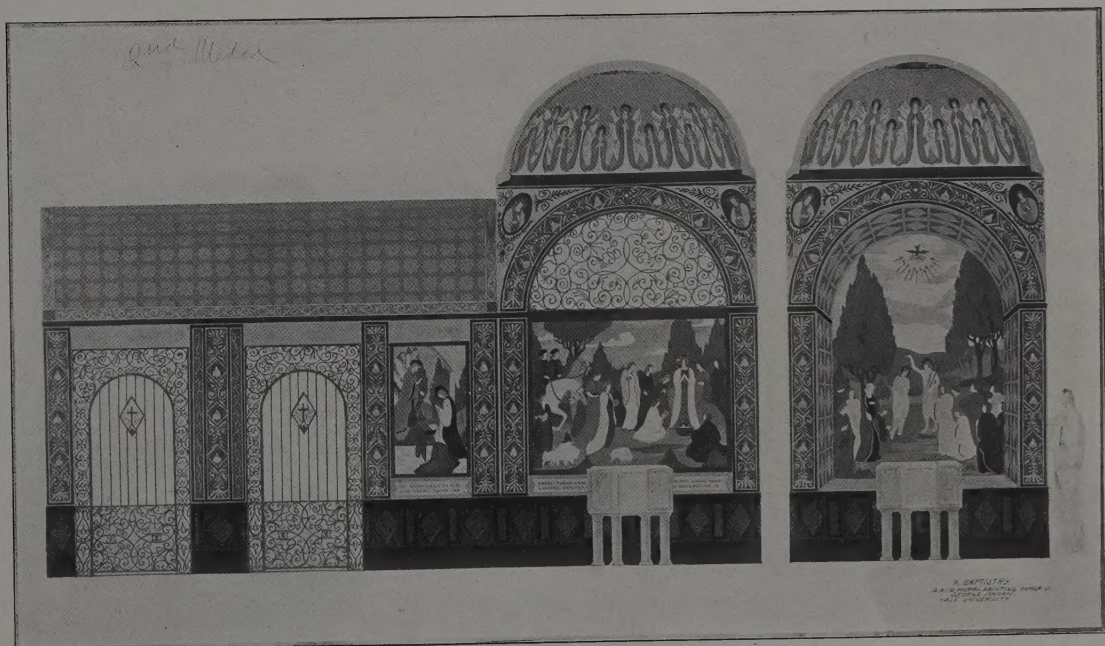


Second Medal—A. I. Darrow, Yale University

DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH"

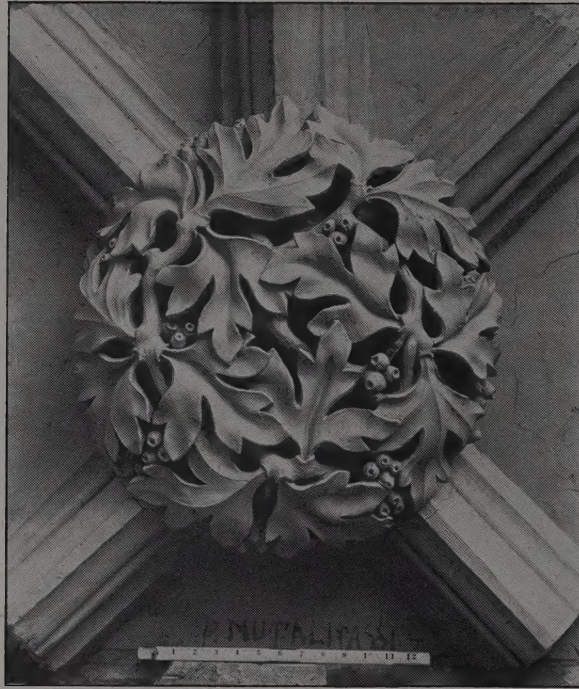


Second Medal—M. S. Covey, Yale University



Second Medal—G. Jordan, Yale University

DEPARTMENT OF MURAL PAINTING, PROGRAM VI—"DECORATION OF A BAPTISTRY IN A CHRISTIAN CHURCH"



First Mention—P. Mutalipassi, Beaux-Arts Institute of Design



First Mention—F. DiBugno, Beaux-Arts Institute of Design
DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT
"GOTHIC STYLE" (above), "ENGLISH STYLE" (below)



First Mention—T. Famiglietti (left), M. Monteleone (center), G. Rosalie (right), Beaux-Arts Institute of Design
 DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT
 "ROMANESQUE STYLE" (left), "ENGLISH STYLE" (center), "ITALIAN RENAISSANCE STYLE" (right)



First Mention—T. Saviano and F. Tatore, Beaux-Arts Institute of Design
 DEPARTMENT OF SCULPTURE, ARCHITECTURAL ORNAMENT—"GOTHIC STYLE"